

Benjamin Lee

A
COURSE
OF
LECTURES
ON
ELOCUTION.

By THOMAS SHERIDAN, A.M.

A NEW EDITION.

LONDON:

PRINTED FOR THE BOOKSELLERS.—MDCCXCVI.

1607/5755.

LECTURES

LECTION

BY JAMES H. HENRY, A.M.

A NEW EDITION



LONDON:

PRINTED FOR THE BOOKSELLER, HENRY COLEMAN, ST. MARTIN'S LANE.

TO THE
RIGHT HONOURABLE
THE
EARL OF NORTHUMBERLAND,
THE FOLLOWING
COURSE OF LECTURES,
ON
ELOCUTION,

IS MOST HUMBLY INSCRIBED,

By His LORDSHIP'S

Most obliged,

Most devoted, and

Most humble Servant,

THOMAS SHERIDAN.

INTRODUCTORY DISCOURSE.

THERE has been no maxim more frequently inculcated, or more generally assented to, than that human nature, ought to be the chief study of human kind; and yet it is of all subjects, about which the busy mind of man has been employed, that which has been least attended to; or with regard to which, the fewest discoveries have been made, founded upon any certain knowledge.

Is it not amazing to reflect, that from the creation of the world, there was no part of the human mind clearly delineated, till within the last sixty years? when Mr. Locke arose, to give us a just view, of one part of our internal frame, 'the understanding,' upon principles of philosophy founded on reason and experience.

THE chief cause of the very erroneous, or inaccurate views, given of that part of our nature, before his time, was, as he himself confesses, accidentally discovered by Mr. Locke, long after he had begun his work; and not until after he had found himself intangled in many perplexities, during the pursuit of his subject; when lighting accidentally upon this clue, he was happily guided through all the mazes of that labyrinth, in which so many had fruitlessly wandered, or been lost before.

His discovery was, that as we cannot think upon any abstract subject, without the use of abstract terms; and as in general we substitute the terms themselves, in thinking, as well as speaking, in the room of the complex ideas for which they stand; it is impossible we can think

with precision, till we first examine whether we have precise ideas annexed to such terms: and it is equally impossible to communicate our thoughts to others with exactness, unless we are first agreed in the exact meaning of our words.

ACCORDINGLY, this acute philosopher, entered into a scrupulous examination of all the terms he used, for his own purpose, in private meditation; and afterwards gave clear definitions of those terms, for the benefit of others, in communicating to them his thoughts. His labours were attended with success. It must be evident to all who examine his works with care, that he has treated his subject with the utmost precision, and perspicuity; and that all who are properly qualified to read his essay, will, with due attention, agree in comprehending his meaning exactly in the same way.

BUT in this age of speculative philosophy, they who turn their thoughts to writings of that sort, seem to have no other object in view than that of merely acquiring knowledge; without once considering how that knowledge may be rendered useful to society. From the mastery of one speculative point, they run to another, with the same kind of avidity, that misers pursue the accumulation of wealth; and much to the same end: the one, rejoicing in his hoard of concealed knowledge; the other, in his heaps of hidden gold; though both are equally useless to themselves, and to the world.

EVEN Mr. Locke himself seems to have been so totally absorbed in pursuits of that sort, that he has not in any part of his works pointed out to us, how his discoveries might turn out to the benefit of mankind, by any practical plan to try their effects. And accordingly, little or no advantage has hitherto resulted from them, excepting the satisfaction they have given, to men of a speculative turn.

AFTER having shewn that most errors in thinking arose from an abuse of words; and that most controversies and disputes, which have been carried on without coming to any conclusion, were owing to the want of clear and precise ideas being affixed to the the terms used by the disputants; the only remedy Mr. Locke suggests, is, that men should carefully examine the meaning of

each word, and use it steadily in one sense. And that upon any difference of opinion, the parties should define such terms as are capable of ambiguity, or are of most importance in the argument.

BUT he might have judged from the great difficulty which he himself found in accomplishing this point, and from his own experience of the great care and pains it cost, to separate ideas from words to which they were early associated, and cemented by long use; that this was a task not likely to be performed by many. One would imagine that a philosopher, before he prescribed a cure, would have traced the disorder to its source. Nor had he far to seek for the source of our impropriety in the use of words, when he should reflect that the study of our own language, has never been made part of the education of our youth. Consequently the use of words is got wholly by chance, according to the company that we keep, or the books that we read. And if neither the companions with whom we converse, nor the authors whom we consult, are exact in the use of their words, I cannot see how it is to be expected that we should arrive at any precision in that respect.

IF then irregularity and disorder, in this case, as in all others, must necessarily follow from neglect, and leaving things to chance; regularity and order, as in all other cases, can proceed only from care and method. The way to have clear and precise ideas affixed to the use of words, would be to have mankind taught from their early days, by proper masters, the precise meaning of all the words they use.

THE rising generation, so instructed, would be uniform in the use of words, and would be able to communicate their ideas to each other, with ease and perspicuity. Nor would their understandings be clouded, in private meditation, by the mists of obscurity; nor their sentiments, when delivered in conversation, perplexed by the intanglements of verbal disputation. And this might easily be effected, if only a fourth part of that time were dedicated to the study of our own tongue, which is now wasted in acquiring a smattering in two dead languages, without proving either of use or ornament to one in a hundred so instructed.

It is true, Mr. Locke, in his *Essay on Education*, grievously complains of our neglect of studying our mother-tongue. But he lays the fault at the wrong door, when he imputes this neglect to the masters of grammar schools, and tutors at the universities. This is not part of their province. They neither profess to teach it, nor do they know how. Nothing effectual can be done, without making that a distinct branch of education, and encouraging proper masters to follow it as their sole employment, in the same way as the several masters in the other branches do. And certainly whether we consider the difficulty of the thing, or the great ends which might be answered by it, the masters in that branch, ought to meet with as great encouragement, as those in any other.

To the want of an institution of this sort it is owing, that Locke's noble *Essay on the Human Understanding*, has hitherto proved of so little benefit to the world. It has indeed afforded such a gratification to men of a speculative turn, as mathematical studies do to those, whose enjoyment is bounded by the mere contemplation of truth. But do men think, or reason more clearly, than they did before the publication of that book? Have we a more precise use of language, or are the number of verbal disputes lessened? Let those who have examined the many controversial writings since published, say, whether the chief cause of these endless disputes be not still the same, 'an abuse of words.'

UPON the closest examination, indeed, it would appear, that little or no benefit in point of practice, has resulted from a display in theory, of the only part of the human mind, which has hitherto been laid open with accuracy, upon principles of true philosophy.

BUT still there are two other parts of the human mind, with regard to which the world is at this day, as much in the dark, as they were with respect to the whole, previous to the publication of Mr. Locke's essay: The one, the seat of the passions; for which we have no name as existing in the mind, unphilosophically referring it to the organ of sensation, the heart: the other, the seat of the fancy; which is called the imagination.

UPON a right regulation of these parts of the mind, and the faculties belonging to them, all that is noble and

praise worthy, all that is elegant and delightful, in man, considered as a social being, chiefly depends. Yet so far are we from having any just view presented to us of those important parts of our internal frame; or any well founded knowledge of the principles by which the faculties belonging to them ought to be regulated; that every day we see some new hypothesis advanced upon that subject, designed to overturn all that went before, and laying in the same claim, which all that preceded it had done, that of being the only right one.

THE variety of treatises which have lately been published on the passions, and the number of essays on taste; in which the writers widely differ from each other in their principles, and are far from agreeing in their definitions or descriptions of them; sufficiently shew, how far we are still, from having any certain knowledge of that part of our nature, to which these belong. And in this state must the world for ever continue, whilst the vanity of ingenious men shall prompt them to think, that they can do that by writing, which is beyond the power of writing to accomplish; and whilst readers shall continue to search for that in books, which it is beyond the power of books to teach. Nor are the writers of such treatises employed about a work less absurd, than would be that of endeavouring to communicate new simple ideas by definitions; or that of attempting to paint sounds.

ALL writers seem to be under the influence of one common delusion, that by the help of words alone, they can communicate all that passes in their minds. They forget that the passions and the fancy have a language of their own, utterly independent of words, by which only their exertions can be manifested and communicated. Now if this language be wholly neglected by us; if we have taken no care to regulate its marks, or settle the use of them with any precision; it will follow that the difficulty will at least be as great, to treat with accuracy of those parts of the mind to which that language belongs, as it was of the understanding, previous to the proper adjustment of words. But when added to this, it is considered that this language is in a very poor and defective state amongst us, and that out of the numberless emotions whereof the human mind is capable, there are but

a few that have any peculiar marks belonging to them as their symbols; it will be found that the difficulty of treating justly of the passions and fancy, must be much greater, than of the understanding; whose language was sufficiently copious, and wanted only regulation; whereas in the other case we must wait for the gradual increase of the language itself, till its deficiencies are supplied, before we can attempt to regulate it properly, in order to have a comprehensive and just view of the powers of the mind. And indeed till that be done, those nations that have no names for number beyond three, might as well pretend to display all the wonders of arithmetic, as we to delineate the immense field of mental emotions, without a sufficient number of marks to stand as their symbols. But I will not anticipate upon this head, what the reader will find fully explained, in the course of these lectures, and dissertations.

It will be allowed by all persons of reflection, that there is no speculative point more ardently to be wished for, than to have it in our power to contemplate those parts of the human mind, which are still concealed from us, or falsely viewed through the mists of error, with the same clear satisfaction that we find in examining Mr. Locke's View of the Understanding. But at the same time if the means were pointed out, of rendering both these views practically useful, by shewing how a general spirit of good sense, and clearness of reason, might be propagated through the natives of this country; by shewing how the passions hurtful or dangerous to society may be suppressed, and those of the nobler and social kind, calculated to promote the general good, may be brought forward, invigorated, and carried into due exertion; by shewing how the powers of the imagination may be so regulated as to diffuse a general good taste through the nation; a point essentially necessary to promote some of the noblest ends that can be answered by the two other powers, those I mean of a refined understanding, and delicate sensibility: it must be allowed that the execution of such a plan, would tend more to the real benefit of this realm, than all the uninspired books that have been written from the creation of the world to this hour.

BUT it will be said, how, or from whom is this to be

expected? Are not these the very points about which the most eminent of our writers have employed their labours, hitherto to little purpose? Have not these been the chief objects in the works of our most celebrated divines, moralists, metaphysicians, critics, writers of essays, &c. and have we any reason to believe that this age will produce writings in those several ways superior to what have hitherto appeared? Such are the questions likely to be asked by those, whose minds have been narrowed by an early false bias given to us in our system of education, and afterwards continued through life; I mean that extravagant idea entertained of the power of writing, far beyond what in its nature it can ever attain. But suppose it be asserted, that this is the very cause of the failure, in the attempts made by so many men of distinguished abilities to reform mankind. Suppose it be asserted, that they have all used an instrument, which in its very construction was incapable of accomplishing the work they were about. In short, that some of our greatest men have been trying to do that with the pen, which can only be performed by the tongue; to produce effects by the dead letter, which can never be produced but by the living voice, with its accompaniments. This is no longer a mere assertion; it is no longer problematical. It has been demonstrated to the entire satisfaction of some of the wisest heads in these realms: and readers of but moderate discernment, will find it fully proved in the sixth and seventh lectures, on Tones and Gesture.

But that the bulk of my readers, may not enter upon the discussion of this point, with all their prejudices about them, they are desired to reflect, that language is the great instrument, by which all the faculties of the mind, are brought forward, moulded, polished, and exerted: and that we have in use two kinds of language; the spoken, and the written. The one, the gift of God; the other, the invention of man. Which of these two is most likely to be adapted to its end, that of giving the human mind its proper shape, and enabling it to display all its faculties in perfection?

If they want to judge by effects produced in our own times, how far the one language has the advantage over

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the other, let them only reflect on a recent instance of a late minister, who by the mere force of cultivating the language bestowed by the Deity on humankind, as far as he could carry it by his own pains, raised himself to the sole direction of affairs in this country: and not only so, but the powers of his living voice shook distant thrones, and made the extremities of the earth to tremble. When it is well known that had the same sentiments been delivered in the language of men; had they been sent out into the world in a pamphlet; they would probably have produced less effects upon the minds of a few readers, than those of some hireling writers. And we have many flagrant instances in our methodist preachers, of the power which words acquire, even the words of fools and madmen, when forcibly uttered by the living voice. And if the language of nature be possessed of such power, in its present neglected and uncultivated state, how immense must be its force, were it carried to the same degree of perfection, that it was amongst the ancient Greeks and Romans?

HAD the Greeks or Romans been blest with the light of revelation; had they been possessed of such a religion, and such a constitution as ours, together with some discoveries which time has produced; they would have carried all the powers belonging to human nature to the utmost degree of perfection; and the state of society amongst them would have approached as nearly to that blissful state, to which we are taught to look forwards, a fellowship with angels, as the boundaries of the two worlds would permit. And would not this necessarily be our case, were we possessed of those articles, in which the Greeks and Romans confessedly excelled us? We want only their arts added to our sciences. Their arts, are essentially necessary, to render the noblest discoveries in modern philosophy, practically useful to society. Their arts are essentially necessary, to diffuse those benefits through all ranks of people, which such a religion, and such a constitution as our's, are in their own nature capable of bestowing. In short, their arts, are essentially necessary, to our making a right use of all those blessings, which Providence has showered down with a more liberal hand, on this country, than on any other in the world. Now they

had no arts whatsoever, in which they excelled us, that did not take their rise, either immediately, or consequentially, from the pains bestowed upon the culture of the language of nature, the living speech. What is there wanting then amongst us, but to apply ourselves with industry to the same means, in order to attain the same ends?

I KNOW there are few capable of tracing a speculation of this sort, through all its steps, so as to perceive the justness of the deduction. But I am now little solicitous about what judgment shall be past upon the theory, since the time is approaching of trying it experimentally. A few sensible effects produced from practice, will carry more conviction to the bulk of mankind, than a thousand speculative arguments. It is with true satisfaction of heart I hail the approaching day, when all that I have advanced upon this subject, will be put to that test. Whoever attended the course of lectures during their delivery; or whoever shall look at the numerous list of subscribers preceding this book, will be convinced that things are now ripe for execution, and that due encouragement will not be wanting to him who shall establish a successful method of teaching the Art of Delivery in this country. The constant attendance of the subscribers during the course; the profound attention with which the lectures were heard; the general satisfaction expressed by all who were present at their delivery; and the many personal applications to the author, from those who looked upon themselves as concerned in the event, either on their own or their childrens account, to begin as soon as possible upon some practical plan, in order to answer the ends proposed; sufficiently confirm the truth of this assertion. And with respect to numbers, the printed list prefixed to this book * will be far from shewing the real number of subscribers to the course, as many chose not to set down their names, and as some of the lists were accidentally lost. But when the world is told, that the number of subscribers to this, and a former course of the same nature, was not less than seventeen hundred, and that

* This list was prefixed to the first edition of this book, but is now omitted.

these were all volunteers, as there was not the least solicitation used on the part of the author to promote the subscription; it will probably be allowed, that such a general, free encouragement, has hardly been given to any single proposal in this age.

SOME may be surprised to find, so few names, of persons adorned with titles, or dignified by station, in the list of subscribers: But they who are acquainted with the state of things for some time past, will not at all wonder at this, when they are told that the subscription was utterly unsolicited. Voluntary patronage amongst the great, has long been out of fashion. It is too frequently the case that the nobility, and persons in high station, model their behaviour by that of the minister; and till within a *very short space*, there has not been an instance of *any* minister during the last fifty years, who gave the smallest encouragement to any art or science in this country, to any work of genius or literature; or who countenanced any scheme calculated to improve the minds, or better the hearts, of British subjects.

THE last name mentioned of a patron-minister, is that of the Earl of Oxford in the reign of Queen Anne; and the last design he had in hand, for the general good of these realms, was, as we are informed by Swift, a plan for correcting, improving, and ascertaining the English tongue. A design which would probably have taken effect, as Swift also informs us, had the Queen lived a year or two longer. Yet, unexecuted as it was, the very intention of setting about so noble a work, has made his name more generally known and talked of, and has done him more honour, than all the other actions of his life. Nor was there any article which put his character in so high a point of light, as the praise which Swift bestows on him, in the beginning of his letter addressed to him upon that head. Though the passage may be known to most readers, yet as it deserves to be attentively considered by all, I shall make no apology for inserting it here.

“ WHAT I had the honour to mention to your Lordship some time ago in conversation, was not a new thought, just then started by accident or occasion, but the result of long reflection, and I have been confirmed

"in my sentiments, by the opinion of some very judicious
 "persons, with whom I consulted. They all agreed,
 "that nothing would be of greater use towards the im-
 "provement of knowledge and politeness, than some ef-
 "fectual method for correcting, enlarging and ascertain-
 "ing our language; and they think it a work very pos-
 "sible to be compassed under the protection of a Prince,
 "the countenance and encouragement of a Ministry, and
 "the care of proper persons chosen for such an undertak-
 "ing. I was glad to find your Lordship's answer in so
 "different a style, from what hath commonly been made
 "use of on such like occasions, for some years past;
 "*That all such thoughts must be deferred to a time of peace:*
 "A topic which some have carried so far, that they
 "would not have us by any means think of preserving
 "our civil or religious constitution, because we are en-
 "gaged in a war abroad. It will be among the distin-
 "guishing marks of your ministry, my Lord, that you
 "had a genius above all such regards; and that no rea-
 "sonable proposal for the honour, the advantage, or the
 "ornament of your country, however foreign to your
 "more immediate office, was ever neglected by you."

WHAT a glorious eulogium of a British Minister does
 the last sentence contain! How unhappy has it been for
 this country, that it never since could be applied with
 truth to any of his successors! But let it rejoice the heart
 of every one possessed of genius and talents out of the
 common road; of every one who has any *reasonable pro-*
posal to make, for the honour, the advantage, or the orna-
ment of our country, that we have at last got a Minister,
 whose conduct, when opportunities offer, will probably
 entitle him to this eulogium, and who is not likely to ne-
 glect any of these points, *however foreign to his more im-*
mediate office. Of which he has already given proofs,
 during the short time he has been in power, and amongst
 others, one striking one: That when a plan upon the
 same subject as that of Swift's was lately laid before him,
 he, like Lord Oxford, did not make the usual answer,
 "*That all such thoughts must be deferred to a time of*
peace:" But at the very juncture when he was engag-
 ed in a greater variety of business, than probably has fal-

len to the lot of any one Minister; in a most critical situation of affairs, both foreign and domestic; he *made* leisure to examine the plan with care, and declared his intention of giving it all due countenance and encouragement.

BEFORE I quit this subject, I should be guilty of great ingratitude, if I did not acknowledge my obligations to one nobleman: who, when he was accidentally made acquainted with the nature of Mr. Sheridan's undertaking, and had read some of his writings upon that subject, did not wait to be solicited, but sought out the author, honoured him with his countenance, and by more than words encouraged him to proceed in his design. It will be hardly necessary to acquaint the reader, that this nobleman's title is to be found prefixed to this work.

JULY 10. 1762.

TO THE PUBLIC.

THE first Edition of Mr. Sheridan's Lectures, were printed in Quarto, in a very splendid manner. Several Editions have since been published in Octavo; and, in order to swell the size, and enhance the price of this truly valuable book, two Dissertations have been appended, which cannot be said to have any connection with the subjects treated of in the Lectures. The last Dissertation, in particular, ought to be familiar to the Student, from his knowledge of the common principles of English Grammar, long before he begins to study the Lectures on Elocution.

☞ THE Octavo Copy sells for Six Shillings; the present, which is printed on paper equally good, is offered for Two Shillings and Sixpence.

LECTURE I.

THAT a general inability to read, or speak, with propriety and grace in public, runs through the natives of the British dominions, is acknowledged; it shews itself in our senates and churches, on the bench and at the bar.

THAT Divine Service, in general, is not performed with that solemnity, distinctness, and propriety, which the nature of such service demands; nor discourses delivered from the pulpit, with such powers of persuasive, or forcible elocution, as alone can make them produce their intended effects, is also generally allowed.

IN short, that good public reading, or speaking, is one of the rarest qualities to be found, in a country, where reading and speaking in public are more generally used, than in any other in the world; where the doing them well is a matter of the utmost importance to the state, and to society; and where promotion, or honour to individuals, is sure to attend even a moderate share of merit in those points, is a truth which cannot be denied.

WHEN therefore we reflect, that such powerful motives, as a sense of duty, of honour and of interest, have not, since the revival of letters, (as far as we can judge) produced any improvements in those

articles ; we should be apt, at first view, to imagine that the inhabitants of these countries are born under some natural incapacity, of arriving at any degree of excellence, in the great article of delivery ; and that our Creator, when he furnished us liberally with all the intellectual powers, did not in suitable proportions supply the means of displaying those powers to our fellow-creatures.

BUT as we have never been without a few instances of men, who by some lucky circumstance in their early culture, and by taking proper pains themselves to improve their talents for elocution, have raised great admiration in their hearers, of their abilities in public speaking, we have so many proofs, at least, that we are under no national curse of that sort. And as we have daily demonstration in private life, that most people speak justly, and forcibly in company, upon topics wherein they are nearly interested, we may conclude, with certainty, that there are no natural impediments in their way to do the same in public also.

IF any stranger in China, observing the uncommon smallness of feet in all the women ; or, in some savage countries, the uncouth shape of the head in whole nations of Barbarians, some formed into a conical figure like that of a sugar-loaf, others flattened at the top and rendered square ; should not be acquainted with the causes of these extraordinary appearances, he would be apt to conclude that they were defects and blemishes of nature. But when he should be told, that the feet of the former were bound in the tightest manner with bandages from childhood, on purpose to prevent their growth ; and the skulls of the latter, from the hour of the infant's birth, whilst yet they were unclosed, and yielded to impression, were industriously moulded into those forms, from a mistaken idea of beauty ; how would he wonder at the folly of nations, that could persevere in such absurd customs ?

YET much more to be wondered at, would the conduct of a civilized people be, who should persevere in a custom far more fatal; that of binding up and contracting, from early childhood, and moulding into unnatural forms, the faculties of speech, which are amongst the most noble, useful, and ornamental, that are possessed by man; by which he is in a more especial manner distinguished from brutes; and without the perfect use of which, he cannot, in many cases, as he ought, discharge his duty to his neighbour, his country, or his God.

IF it can be proved that we are under the dominion of such a custom, the cause of the general defect complained of will be apparent; and it must be obvious that whilst the influence of that custom continues, it must produce the same effects, and no amendment is to be expected.

THAT a general deficiency, in point of PUBLIC reading and speaking, prevails in these countries, is allowed. This deficiency must arise either from natural or artificial causes. That there are no natural impediments in our way, has been proved; consequently they must be artificial. What those artificial impediments are, which prevent our making a progress towards perfection in these essential articles, is the point now to be enquired into.

THERE cannot be a better clue to guide us to the source of the malady complained of, than a due attention to an observation before made: 'That there are few persons who, in private company, do not deliver their sentiments with propriety and force in their manner, whenever they speak in earnest.' Consequently here is a sure standard fixed for propriety and force in public speaking; which is, only to make use of the same manner in the one, as in the other. And this, men certainly would do, if left to themselves; and if early pains were not taken to substitute an artificial method, in the room of that which is natural.

Of this there could not be a stronger proof given, than if upon trial it were found, that after a person had delivered his extemporaneous thoughts upon a point in which he was interested, with due force of emphasis, properly varied tones, just cadences and pauses, accompanied with suitable gesture, and expressive looks, the same individual words which he had uttered were written down, and given him to read; if in that case, I say, it should be found that he would change his whole manner; so that neither emphases, tones, or cadences should be the same; but, in their room, he should substitute such as he was taught to read with; and that all gesture, and expression of countenance should vanish. And if this should be the case when a man reads his own sentiments, (as indeed in general none read worse than authors) how much less likely is he to do justice to the sentiments of others?

HERE then is to be found the true source of the bad manner of reading and speaking in public, that so generally prevails: which is, that we are taught to *read* in a different way, with different tones and cadences, from those which we use in *speaking*; and this artificial manner is used instead of the natural one, in all recitals and repetitions at school, as well as in reading.

WHEN therefore we consider that the finest artificial tones in the world, and the most musical cadences can never stand in the place, or answer the ends, of such as are natural, or appear so by being always used in discourse; as may be seen by comparing the Italian recitative in operas, with a well acted scene in one of our plays; what are we to expect from such artificial tones, as are discordant instead of being harmonious? or of such a method of speaking introduced, as shall make use only of a few of those bad tones and cadences to express all manner of things; instead of an endless variety, furnished by nature or custom, to manifest and communicate, not only all the *ideas* which pass in the mind, but also all its operations, affections, and passions? Is it to be wondered at

that such an unnatural manner of delivery, should either produce but little effect in the hearers, or excite disgust?

WHEN we reflect that the end of public speaking is persuasion, (for the view of every one who harangues in public is to bring his hearers into his way of thinking;) and that in order to persuade others to the belief of any point, it must first appear, that the person who attempts it is firmly persuaded of the truth of it himself; how can we suppose it possible that he should effect this, unless he delivers himself in the manner which is always used by persons who speak in earnest? How shall his words pass for the words of truth, when they bear not its stamp?

TILL therefore a way shall be found out to counteract for the present, and destroy hereafter, the bad custom which has given rise to this unnatural manner of reading and speaking, we shall in vain hope for the many excellent effects which might be produced by good elocution, in a country where there is such an absolute necessity for it, to the support of our constitution, both in church and state.

I SHALL therefore consider, in the first place, how the power of this custom may be counteracted, for the immediate relief of such as are labouring under the effects of its bad influence; and afterwards shew how it may be wholly subverted; so that the rising, and future generations, may no longer be tainted by it. As the first of these is the point in which my hearers are more immediately concerned, I shall chiefly, in the present course, dwell upon that.

IN order to counteract and get the better of any bad habit, it is necessary, in the first place, that the person who is under its influence should be *conscious* that he is so; in the second, that he should know how, and by what means this bad habit grew upon him, that he may know how to avoid those means, and unlearn what was faulty; which is the first necessary step towards improvement.

Sincerum est nisi vas quodcumque infundis acefcit.

And laftly, that he fhould be made acquainted with the method of attaining what is right, in order that a good habit may fucceed to a bad one. For as habit only can get the better of habit, and a man when he has parted with one manner, muft neceffarily acquire another; unlefs he knows what is right, he may only change one bad manner for another, or perhaps for one which is worfe.

To accomplifh thefe points, I fhall firft lay open the fources of our errors and faults in the art of reading; partly arifing from the unskilfulnefs of mafters, and partly from defects and imperfections in the very art of writing itfelf.

AND then, I fhall fhew how, and by what means, it may be in the power of every one to acquire a right manner, by proper pains and practice.

BEFORE I can make thefe points clear, it will be neceffary to recollect, that we have in ufe two different kinds of language, which have no fort of affinity between them, but what cuftom has eftablifhed; and which are communicated through different organs: the one, through the eye, by means of written characters; the other, through the ear, by means of articulate founds and tones. But thefe two kinds of language are fo early in life affociated, that it is difficult ever after to feparate them; or not to fuppose that there is fome kind of natural connection between them. And yet it is a matter of importance to us, always to bear in mind, that there is no fort of affinity between them, but what arifes from an habitual affociation of ideas. Though we cannot fo eafily feparate them in our own minds, yet when we come to confider them in relation to others, we fee clearly enough their utter independance of each other, as is obvious in the cafe of men born blind, or deaf; the former of whom may be perfect mafters of the language which is fpoken, and the latter of that which is written; though neither of them can form

an idea of the other's language, or of the manner, by which a communication of thoughts may be made through the sense which they want. And indeed any communication of that sort, between the deaf and the blind, is impossible.

ALL men who are wholly illiterate, are in the same circumstances with regard to language, as they who are born blind. And as they have no conception of words, independant of sounds, so can not they comprehend how it is possible for them to be made visible to the eye; and therefore reading, in its infancy, was looked upon as a supernatural gift; and the few who were masters of that art, considered by the vulgar in the light of magicians. On the other hand, they who are born deaf, when taught to read, have no other ideas of words but what arise from their visible marks; and can as little conceive, how it is possible, that they should be made obvious to any other sense, but that of seeing.

HENCE it comes to pass, that the man wholly illiterate, who has no other ideas of language, but what he has obtained through his ear, always uses a variety of tones in speaking, such as are customary in his country; according to the sense of the words, or the emotions of his mind. On the contrary, the deaf man, when taught to speak, (as many have been) always delivers his words in one uniform tone, without the least variation. In an intermediate state between these, the reading men, in proportion to the attention which they give, to the one kind of language or the other, either approach nearer to the monotony of the deaf man, or the variety of the illiterate. On this account it is, that the most bookish men are generally remarkable for the worst delivery: as reading therefore, by means of the press, is become almost universal amongst us; and as the chief errors and defects of our delivery, arise from a faulty manner of reading; there can not be a matter of more importance, than to explain fully, how

this faulty manner, must necessarily prevail, not only from the unskilfulness of masters, but also from the imperfect state of the art of writing itself, until a proper remedy be found.

For this end, let us consider the purposes which may be answered by reading. They are chiefly three. The acquisition of knowledge; the assisting the memory to treasure up this knowledge; or the communicating it to others. The first two, may be done by silent reading; the last, require reading aloud. Let us now examine how far the art of writing, (under which head I include printing,) is in its present state fitted to answer the several purposes, and how far, and in what respect it is deficient.

With regard to the first point, that of conveying knowledge, it is plain enough, that the written language is in a sufficient state of perfection, as any one who is once master of it, can read an author who writes clearly, so as fully to comprehend his meaning, with almost the same celerity that his eye can take in the words. And the same must also be allowed with regard to the second use of written language, that of assisting the memory. To answer these two necessary ends there has been sufficient care taken in the structure of written language; but as the third, that of reading aloud to others, was by no means a necessary object; on the contrary, as every purpose to which that is applied, might be much better answered, by giving due attention to the second use of writing, that of imprinting words on the memory, so as that they might be delivered without any use of notes, there has been no manner of regard paid to it in the whole art of writing; which does not contain one single visible mark, that can give us any assistance, in the most important articles of a good delivery, as I shall presently shew.

THE Greeks and Romans made use of this art only to answer the two first purposes; that of silent reading, and that of assisting the memory; for we never

heat of its being used amongst them in public reading, as all their studied orations, poems, &c. were recited from memory; consequently, they had no occasion to carry the art of writing farther than was necessary to answer those ends. When therefore we, who have taken the model of our written language from them, would apply it to a third use, for which it never was intended, and to which it is not by any means adapted in its nature, shall we be surprised if it fails to answer that end, and wonder that reading aloud should in general be so ill performed?

To prove that our written language is by no means calculated to answer this third purpose, of reading aloud, it will be only necessary to shew, that it contains no visible marks, of articles, which are the most important of all others, to a just delivery. A just delivery consists in a distinct articulation of words, pronounced in proper tones, suitably varied to the sense, and the emotions of the mind; with due observation of accent; of emphasis, in its several gradations; of rests or pauses of the voice, in proper places and well measured degrees of time; and the whole accompanied with expressive looks, and significant gesture. Now of all these ingredients, not one of which can be spared from a good delivery, there are but two, that are at all regarded in the art of writing; and those are, articulate sounds or words, which are marked by letters; and stops, or pauses of the voice, which are marked by little figures and tittles. And even in these points, much greater regard, has been paid to the two first uses of written language than to the last; to the silent reader, than to him who is to read aloud to others; as may be seen by examining, in the first instance, in what manner words are spelt; in which the derivation and meaning of the words is often more considered, than any direction of the proper sounds resulting from the arrangement of the letters. In this respect indeed, we are so exceedingly loose and irregular, that even

where no end can be answered by it, the words in general, as presented to the eye, would be so far from producing the true sounds, that if they were pronounced exactly as they are written, we should not know them to be of our language. And as to the second article, that of points or stops, I shall presently shew that they are by no means fitted to the natural rests and pauses of discourse; and, as they are managed, have proved the chief cause of some of our greatest imperfections in reading. But with respect to the other articles of tones, accent, emphases, and gesture, there are no visible marks to serve as guides in these. And as these latter, must be allowed to be the sources, of every thing which is pleasurable, or forcible in delivery; and to contain in them, all the powers of strongly impressing the mind, captivating the fancy, rousing the passions, and delighting the ear; it must also be allowed, that the most essential articles to a good delivery, have been wholly left out of the graphic art.

It may be said, that there is no occasion to have any marks for these, as the view of the words on paper, will excite in the mind the ideas for which they stand; and of course, all the accessory circumstances of delivery, which are usually associated with those ideas in the mind: and that as soon as we perceive by the help of the eye, the full meaning and import of any sentence, we shall be able to express that meaning to others, in the same manner, and with the same propriety and force, as if it proceeded from the immediate sentiments of our own minds. It were to be wished indeed that this assertion could be made good, for in that case, there would be few bad readers in the world; but the abundance of those, which are every where to be found, sufficiently refutes this opinion. And indeed by examining the process of such, as are most expert in the art of reading, we shall be fully convinced that the opinion is erroneous: every one of whom will allow, that he

cannot deliver any piece of written composition, so well at sight, or on the first reading, as on the second; nor on the second, as on the third; and so he continues improving in his manner, every time, as the words grow more familiar to him. Nay he will allow that he can not approach nearly to the manner of delivering them, with the same propriety and force, as he would his own sentiments, until they as it were become his own, by being so perfectly impressed on the memory, that the mind may be wholly at liberty to attend only to the delivery; without being called off to another office from any difficulty of recollection. The less the mind is distracted by attention to different operations, the more it can collect all its vigours to display any one. We may every day see that the person who attempts to repeat things which he has not perfectly by heart, has his faculties so absorbed in the act of recollection, that he can not attend to the manner of his reciting, which becomes proportionally defective. And in extemporaneous speaking, they who have a fluency of expression, and an easy command of words, have proportional advantages in point of delivery, over those who are obliged to hesitate, stop, and suspend their discourse, whilst the mind is, as it were, sent out of the way, upon another office, that of searching for proper words and phrases, which ought to have been ready at a call.

WERE it requisite to enter into a philosophical examination of the nature of reading, it would appear, that there are so many, and such various acts of the mind, necessary to perform that office, as would sufficiently shew us, that it is impossible such a portion of attention can be given to the manner of delivery, as it ought to have, to answer its end, if we consider it as the substitute of extemporaneous speaking. For in that case, as it is necessary that it should be performed in the same space of time as the other, how is it possible this can be done, when there are so many

more actions of the mind, requisite to the one, than to the other? And though we should allow, that through skill and habit, a reader, by the quick motion of his eye, may comprehend the full meaning and import of the words, and even just ideas excited, of the manner in which they ought to be delivered, in the same space of time only, that would be taken up in speaking those words, yet it by no means follows that his execution should answer his conceptions, or that the exact tones, and other accompaniments of discourse, should be ready at his will. For though they spontaneously start forth, when we speak our own conceptions, being the immediate result of feeling; yet, as we are not so easily interested in the sentiments of others, and as feeling must in a great measure be blunted or destroyed, by the attention which the mind is obliged to give to so many different points, in the act of reading; so, must we suppose, that the best reading, must fall short of the power of speaking, in all articles which depend upon feeling. And of this a well-known proof has already been given, in the instance of any good reader, who in proportion as his attention is taken off from the words, by making them familiar to him, or fixing them in his memory; and his feeling increased, by adopting the sentiments, is able to deliver them in a manner approaching nearer to that which he would use if they were his own.

Of this we have sufficient examples in comedians; whose profession it is, to speak from memory, the sentiments of others; and yet to deliver them, as if they were the result of their own immediate feeling. But it is not at the first, second, third, or even twentieth reading of their parts, that they are able to hit upon the exact manner, in which the words are to be delivered: they must first have them perfectly fixed in their memories; and even then, it is only by repeated trials, and constant practice in rehearsing, that they are able to associate to them, the

just tones, looks, and gestures, that ought naturally to accompany them. Indeed there is nothing could put the difficulty of reading properly, in a stronger light to any man, than his attempting to read aloud a scene of a comedy; in which, though there are no tones to be used, but what are known to him, and which he acknowledges as such, when used by others, yet can he by no means command them at his pleasure; and he must be obliged to own, that to conceive, and to execute, are two different things: the first may arise from study and observation, the last, must be the effect of practice.

THAT the great difficulty of reading with propriety, and in suitably varied tones and cadences, arises from the want of sufficient signs and marks, in the art of writing to point them out; and were there but a sufficient number of those marks, reading justly at sight, might be rendered almost as easy and certain, as singing at sight, is a matter which might unquestionably be proved, were it to be attended by any advantage. But as that would be merely a speculative point, inasmuch as there is little likelihood that any change will be made in the art of writing, it will be more immediately to the purpose, to enquire how the art of *reading* may be improved, whilst that of *writing* continues in its *present* state.

HITHERTO I have considered the difficulty of reading well, aloud, as arising from its own nature only, and the imperfect state of the written language amongst us which does not seem by any means calculated to answer that end. I have shewn how hard, nay impracticable it is, to arrive at due perfection in that point, even on a supposition that the readers have all proper qualifications for the task, and should not be under the influence of any false rules, or bad habits. But as that is not the case of one reader in ten thousand, I shall now lay open the more *general* source of that impropriety and badness of reading, which is so prevalent.

BESIDE the ignorance of masters who teach the first rudiments of reading, and the want of skill, or negligence in that article, of those who teach the learned languages; beside the erroneous manner, which the untutored pupils fall into, through the want of early attention in masters, to correct small faults in the beginning, which encrease and gain strength with years; beside bad habits contracted from imitation of particular persons, or the contagion of example, from a general prevalence, of a certain tone or chant in reading or reciting, peculiar to each school, and regularly transmitted from one generation of boys to another: beside all these, which are fruitful sources of vicious elocution, there is one fundamental error, in the method universally used in teaching to read, which at first gives a wrong bias, and leads us ever after blindfold from the right path, under the guidance of a false rule.

It was before observed, that we have no visible marks in writing, but for words, and pauses or rests of the voice. With regard to words, it was shewn that they are more calculated, from the manner in which they are spelt, for the use of the silent reader, than for the assistance of him that reads aloud. But though, on account of the manner of spelling words, the difficulty of learning to read them at sight is increased, and for that reason, more time and pains are required, than would otherwise be necessary; yet, by time and pains, we find that the point is generally accomplished; and we come by habit, to acknowledge words, whose sounds we are pre-acquainted with, at sight, and to give them their just pronunciation, however ill adapted, the order of the letters which compose such words, may seem, to produce such sounds. This branch of reading, has been brought to perfection, from necessity; for were words to be pronounced as they are spelt, and not according to the manner used in discourse, they could not be known or understood; and all passages so read

must appear to be nothing but jargon. But with regard to the other article of written language, I mean the visible marks of the pauses and rests of the voice, the masters, have not only been more negligent in perfecting pupils in the right use of these, but in their method of teaching, have laid down some false rules, under the influence of which, it is impossible that any one can read naturally. In the first place it is not known, (though it be certainly true) that the marks for pauses and stops in writing, are not more accurate, with regard to pointing out such as are used in discourse, than the words are, by the spelling, to point out their sound; consequently it ought to be the care of a master, in the one case, as well as the other, to shew wherein the difference consists; and to supply by oral instruction, and habit, any deficiency or error which may be in the art of writing, with respect to pointing, as well as with regard to spelling. Indeed the use of pointing, as was before observed with regard to spelling, is much more calculated to assist the silent reader, in readily comprehending the meaning of sentences, than in observing the due proportions of time, in reading aloud. But beside that the art of pointing, has not been managed in such a way, as to make it answer, what ought to be its chief end, it has an office assigned it quite foreign to its nature, and which it is in no shape fitted to discharge; for whereas it must be apparent that the art of pointing in its present state, ought to have reference to nothing, but either the grammatical construction of sentences, or the different proportions of pauses in point of time; through want of others, the masters have made use of the stops as marks of tones also. How little fitted they are to answer this end, we may judge, by considering that the tones preceding pauses and rests in discourse, are exceedingly numerous, and various, according to the sense of the words, the emotions of the mind, or the exertions of fancy; each of which

would require a distinct mark, and cannot be represented by so small a number as four or five, which are used as stops. The masters therefore, have taken a short cut, to give what they call proper tones to their pupils in reading, by annexing artificial tones to the stops, which no way correspond to those which are used in discourse; and which may justly be called the reading tones, in opposition to those of the speaking kind. Of these tones in general there are but two used; one, which marks that the sense is not completed; another, which shews that the sentence is closed. For they have not even invented so many tones, as there are visible marks of pauses. The comma, semicolon, and colon, are pronounced in the same tone; and only differ in point of time, as two or three to one; whilst the full stop is marked by a different tone. As the one consists in a uniform elevation, and the other in a uniform depression of the voice, we need no longer be at a loss, to account for that disagreeable monotony, which so generally prevails in reading; and which necessarily defeats every purpose of book-delivery, as the attention of all auditors must, not only soon be wearied and destroyed by it, but in such as have any taste, it must occasion the highest disgust.

HERE then is the chief source laid open of that unnatural manner of reading which so universally prevails; and unless a person knows this, he can never amend his error; for the sight of the stops, as naturally excites the tones which he was early taught to associate with them, as the sight of the words excites their pronunciation; and thus the habit of reading, will only serve to confirm him, in the faulty manner which he has acquired. In this case, we may apply to reading, what Montesquieu has observed of the laws; where he says, 'There are two sorts of corruption, one, when men do not observe the laws, the other, when they are corrupted by the laws; an incurable evil, because it is in the very remedy itself.'

AND indeed (as in that case, the evil must be incurable, whilst the influence of the laws remains ; so in the other, till the false rules are abrogated, and just ones established in their room, there can be no hopes of amendment. It must be obvious to the slightest enquiry, that the most effectual method of introducing a general good manner of reading, would be the giving due encouragement, to a sufficient number of skilful masters, to teach that art, by a well digested system of rules, according to the practice of the ancients ; instead of leaving it to old women, or the lowest and most ignorant of mankind in the first rudiments, or to such as do not consider it as part of their province, and who indeed in general know not how to teach it ; which is the case in most grammar schools : the consequence of which has been, that most boys, are either perverted by false rules, or having no rules to guide them, take up any manner which chance throws in their way, or imperceptibly yield to the influence of bad example.

BUT as a scheme of this kind, would be of benefit only to the rising generation, (and as my present object is, the improvement of such as are more advanced in life,) I shall in the progress of this course, endeavour to point out a method, by which the adult may get the better of bad habits, and at the same time lay down such rules to guide them, in acquiring a just and natural delivery, as will enable them to compass their end, provided they take suitable pains ; and afterwards proceed in order, to pronunciation, accent, emphasis, pauses or stops, pitch and management of the voice, tones and gesture ; which will comprehend the whole of what I have to offer on that subject.

LECTURE II.

BEFORE I examine the several parts of elocution, it will be necessary to define the meaning of the term.

ELOCUTION is the just and graceful management of the voice, countenance, and gesture, in speaking.

UNDER this head, I shall consider every thing necessary to a good delivery. I shall treat of the voice and gesture separately, and include what respects the countenance in the latter article. And first of the voice, so far as the organs of speech are concerned.

A GOOD delivery, in this sense of the word, depends upon a due attention to the following articles.

ARTICULATION : Pronunciation : Accent : Emphasis : Tones or Notes of the speaking voice : Pauses or Stops : Key or Pitch, and Management of the voice.

OF each of these in their order. And first of

ARTICULATION.

A GOOD articulation, consists, in giving every letter in a syllable, its due proportion of sound, according to the most approved custom of pronouncing it; and in making such a distinction, between the syllables, of which words are composed, that the

ear shall without difficulty acknowledge their number; and perceive at once, to which syllable each letter belongs. Where these points are not observed, the articulation is proportionally defective.

A good articulation is to the ear, in speaking what a fair and regular hand is to the eye, in writing; and exactness in sounding the words rightly, corresponds to propriety in spelling; in both cases, the understanding can comprehend what is offered to it, with ease and quickness, and without being obliged to have recourse to painful attention. Fairness and exactness of hand is not thought a necessary qualification of a gentleman; and is expected only from writing-masters and clerks. Nor is it a disgrace to him, even to write such a hand, as is scarcely legible. The more irregular the hand is, the more time and pains indeed it will cost the reader, to make out the words; but then he may do this at his leisure, as the marks are permanent. With regard to articulation, in which the marks of the words vanish as they are spoken, this is not the case; and therefore it should be so distinct, that the hearer, may with ease, go along with the speaker, at the same pace. For if he should stop, to set any thing right, that is amiss in the speaker, whilst his attention is employed on that point, he loses irrecoverably, all that is said during that time. It is therefore in itself, a matter much more essentially necessary, that a speaker, should have a clear and distinct articulation, than that a writer should be master of a good hand.

BUT it is a disgrace to a gentleman, to be guilty of false spelling, either by omitting, changing, or adding letters contrary to custom; and yet it shall be no disgrace to omit letters, or even syllables in speaking, and to huddle his words so together, as to render them utterly unintelligible. Yet surely, exactness in the latter, is a point of much more importance than in the former article, in whatever

light we view it. The writing of a gentleman is submitted but to one reader at a time ; who may examine at his leisure, supply any defects of orthography, and decypher the meaning, though the characters be ever so irregular. But the words of one who speaks in public, whether delivered, or read from notes, may be, at one and the same time, addressed to many hundred hearers ; who must lose the benefit or purposed end of the discourse, in proportion as it is indistinctly pronounced.

THE reason of the unequal judgment past by mankind in this case is, that written language is taught by rule, and it is thought a shame for any one, to transgress the known rules of an art, in which he has been instructed. But spoken language is not regularly taught, but is left to chance, imitation, and early habit : and therefore like all other things left to chance, or unfettled principles, is liable to innumerable irregularities and defects. And in this case, mankind reciprocally claim, and allow indulgence to each other. That this is the true reason, will be evident from this consideration ; that amongst the Greeks and Romans, where speaking was regularly taught, the smallest error committed in pronouncing, was equally disgraceful in men, as false spelling is with us.

HENCE it comes to pass that faults in articulation, early contracted, are suffered to gain strength by habit, and to grow so inveterate by time, as to be incurable ; partly through want of attention to the point in early years ; and partly through want of skilful persons to remedy the evil after it has been suffered to take root.

PARENTS do not think it necessary, to assist their infants, in their first attempts to articulate words ; or to make them proceed regularly, in the formation of such sounds only, as are most easy, and require least exertion of the organs ; but by suffering them to try to pronounce any words whatsoever, or even

often urging them to speak such as are too difficult, they give a wrong bias to their weak tender organs, which it would require much pains to set right. Hence often arises stuttering, lisping, and a total inability to pronounce certain letters. The child being urged to utter a sound, which he finds either difficult, or impossible, of course hesitates, or substitutes another letter of more easy pronunciation in the room; or wholly omits it, and only pronounces the remaining letters of the word; and this he afterwards does habitually, never using any endeavours of his own, to alter a pronunciation which he finds easy to himself. The parent, by being accustomed to it, understands perfectly the child's meaning, in this faulty manner of pronouncing; and too often, far from endeavouring to correct it, encourages him to proceed in it, by talking to him in his own childish way; for which he acquires a sort of fondness, accounting the blemish a prettiness.

THE first master, (or rather mistress, as this charge is generally consigned to old women) into whose hands he is put to learn to read, is utterly ignorant of all rules, with regard to the art of speaking, or pronunciation. These miserable drudges profess only to teach the written alphabet, and to spell and put syllables together properly as they are usually written. But if a boy brings any impediment with him; if he stutters, lisps, or is defective in the pronunciation of any letter, they neither profess nor know how, to cure any of these; to conceal their ignorance, they call them natural impediments, or defects in the organs of speech, and the child is permitted to go on in his own way, as incurable.

WHEN he is sent to the Latin school, the office of the master there, is not to teach him to articulate, in which point he expects that he should come ready prepared to him. He thinks his duty discharged, if he makes him understand Latin and Greek

well, and write correct exercises. The art of delivery is not part of his province; in which it is highly probable, that he is not only utterly unskilled, but very defective himself.

THUS a vitious articulation, caught perhaps from a nurse, or favourite servant, often infects a man's discourse through life.

THE examples of lisping and stammering, are frequent; and the inability to pronounce certain letters much more so. Smaller defects in articulation, are so general, that they pass unnoticed.

I DARE boldly affirm, that of the multitude of instances which offer, of a vitiated articulation, there is not one in a thousand, which proceeds from any natural defect or impediment. Of this point I had many proofs, in the school where I received my first rudiments of learning; and where the master made pronunciation a chief object of his attention; in which I never knew, a single instance, of his failing to cure such boys as came to him with any defects of that kind; though there were numbers, who lisped or fluttered to a great degree, on their first entrance into the school; or who were utterly unable to pronounce some letters, and others very indistinctly.

WHEN Demosthenes first spoke in public, it was objected to him that he could not even pronounce the first letter of his art, *Rhetoric*; and to this day people are told that this was a natural defect in his organs; but had that been the case, it would have been impossible that he should have ever got the better of it; which we are told he did, by indefatigable pains, even a long time after he had arrived at the age of manhood. So that it was clearly owing to early bad habit, and to the want of due pains, in correcting it in time. And indeed we are also told, that through the avarice of his guardians, this customary, and, as it was then thought, necessary branch of education had been omitted.

THE letter R is very indistinctly pronounced by many; nay in several of the Northern counties of England, there are scarce any of the inhabitants, who can pronounce it at all. Yet it would be strange to suppose, that all those people, should be so unfortunately distinguished, from the rest of the natives of this island, as to be born with any peculiar defect in their organs; when the matter is so plainly to be accounted for, upon the principle of imitation, and habit.

I HAVE dwelt the longer on this head, because most defects and imperfections, in the other articles of delivery, proceed from the same source, and are curable only by the same means. As also because a good articulation is the foundation of a good delivery, in the same manner as the sounding the simple notes in music with exactness, is the foundation of good singing.

THE grosser faults of articulation, such as stuttering, hesitation, lisping, and inability to pronounce certain letters, can never be cured by precept alone; these require the constant aid of a person, skilled in the causes of those faults; who by teaching each individual how to use the organs of speech rightly, and by shewing him the proper position of the tongue, lips, &c. may gradually bring him to a just articulation. I shall confine myself to the more general faults; which though less observed, on account of their frequency, and their not being so obvious as the others, do nevertheless so spoil and corrupt delivery, as to make it disagreeable to the ear, and irksome to the understanding.

THE first, and most essential point in articulation, is *distinctness*; and therefore its opposite is the greatest fault. *Indistinctness*, to a certain degree, renders the speaker unintelligible; or demands a more than ordinary attention, which is always painful to the hearer. The chief source of indistinctness, is too great precipitancy of speech. And this takes

its rise in England, chiefly from a bad method of teaching boys to read. As the principal object of the master, is to make boys perfectly acquainted with written words, so as to acknowledge them at sight, and give them a ready utterance; the boy, who at first is slow in knowing the words, is slow in uttering them; but as he advances in knowledge, he mends his pace; and not being taught the true beauty and propriety of reading, he thinks all excellence lies in the quickness and rapidity, with which he is able to do it. The prize to boys, who have made any proficiency in reading, seems to be destined to the swift; they set out at a gallop, and continue their speed to the end, without regarding how many letters or syllables they drop by the way; or how many words they jumble into one another. The habit of reading, is often transferred into their discourse; and is but too frequently confirmed at the Latin schools, where the masters, in general, having no points in view, but to make their scholars repeat their lessons by heart, or construe them in such a way, as to shew that they understand them, care not how hastily these exercises are done; or rather indeed, are obliged to urge them to a speedy manner of doing them, otherwise, it would be impossible, to get through the number of boys they have to teach. This bad habit afterwards gathers strength, because the boys are neither conscious of their own defects, nor receive any intimation of them from others. Nor do they suddenly find any disadvantages arising, from such imperfect utterance. For their masters, companions, and relations, by being used to their manner, understand them perfectly; in the same way as the prattle of children is understood by their parents and nurses: or as a very bad hand, is read by those who are accustomed to it. Such blemishes and defects, are obvious only to strangers, and they in good manners will not mention them. Thus the evil remains irremediable through life.

It must be evident that the putting any constraint on the organs of speech, or urging them to a more rapid action than they can easily perform in their tender state, must be productive of indistinctness in utterance; for, in that case, the children must either drop some letters, or give them fainter sounds than they should have. And as some letters, are in their own nature more difficult of pronunciation, than others, and still more so in their different combinations, when they form syllables, it is in those chiefly the imperfection will shew itself.

To this hasty delivery, which drops some letters, and pronounces others too faintly; which runs syllables into each other, and clusters words together; is owing that thick, mumbling, cluttering utterance, of which we have too many examples. The greatest orator of antiquity, we are informed, had this fault, in a remarkable degree, even when he ventured first to speak in public; on which account his speech was exploded by the whole assembly. But we are also told the cause of this; which is, that he had the misfortune, singular in those days, of not having been trained in the art of speaking*.

In all accounts of Demosthenes, we are informed, that to cure some impediments in his speech, he used to exercise himself in declaiming with pebble-stones in his mouth. What those impediments were, or how so uncommon a method should contribute to their removal, is left to conjecture; nor can I find that there has been any attempt made to explain this point. But the difficulty will immediately be solved, if we suppose that the imperfection which he wanted to remedy was an indistinct articulation, that owed its origin to a too great precipitancy of utterance: for the pebble-stones, in that case, properly placed in the mouth, would impede the usual velocity in the action of the tongue, and bring

* Demosthenes, through the avarice of his guardians.

it in time to a due degree of slowness: besides, they would be a constant memorandum to himself, to avoid any rapidity of utterance, which otherwise, from custom, without some memento of that kind, he would be apt to fall into.

THE example of this prince of orators, affords the highest encouragement, to all men who labour under imperfections of speech, to endeavour their cure; as by diligence, and using proper means, they have reason to expect success. For, perhaps, there was not any one of his age, who laboured under so many defects in that way, even after he had advanced several years in manhood; and yet he not only got the better of all those, but arrived at such a pitch of exactness, delicacy, and power of delivery, as soon threw all competitors at a distance; though elocution had arrived at such perfection in his days, that it might justly be called *the* age of orators. And all this, as we are informed, was chiefly accomplished by his own labour and assiduity. This of all others is the most encouraging circumstance in these times, when a man can have little assistance from others, and must chiefly rely upon himself, and his own endeavours, to apply closely to the cure of any ill habits of delivery, and not to despair of success.

To cure any imperfections in speech, arising originally from too quick an utterance, the most effectual method will be, to lay aside an hour every morning, to be employed in the practice of reading aloud, in a manner much slower than is necessary. This should be done in the hearing of a friend, or some person whose office it should be, to remind the reader, if at any time he should perceive him mending his pace, and falling into his habit of a quick utterance. Let him sound all his syllables full, and have that point only in view, without reference to the sense of the words; for if he is attentive to that, he will unwarily fall into his old habit: on which account, that he may not be under any temptation of

that sort, I would have him, for some time, read the words of a vocabulary, in the alphabetical order. In this way, he will soon find out, what letters and syllables he is apt to sound too faintly, and slur over. Let him make a list of those words; and be sure to pronounce them over distinctly, every morning, before he proceeds to others. Let him accustom himself also, when alone, to speak his thoughts aloud, in the same slow manner, and with the same view. Otherwise, though he may get a habit of reading more slowly, he will fall into his usual manner in discourse: and this habit of speaking aloud, when alone, will not only bring him to a more distinct utterance, but produce a facility of expression, in which silent thinkers are generally defective.

THERE is one cause of indistinct articulation, which is almost universal, and which arises from the very genius of our tongue; so that unless great care be taken, it is scarcely possible, but that every one should be affected by it, in some degree. Every word, composed of more syllables than one, in our language, has one syllable accented, and peculiarly distinguished from the rest; either by a smart percussion of the voice, or by dwelling longer upon it. If this accented syllable be properly distinguished, the word will often be sufficiently known, even though the others are sounded very confusedly. This produces a negligence, with regard to the articulation of the other syllables; which though it may not render the sense obscure, yet destroys all measure and proportion, and consequently all harmony in delivery. This fault is so general, that I would strongly recommend, at first, the practice of pronouncing the unaccented, syllables more fully, and dwelling longer upon them, than is necessary, as the only means of bringing those, whose utterance is too rapid, to a due medium. It is true there are some, who through the misfortune of bad instruction, or prevalence of early bad example, have a tedious drawling utterance, dwelling al-

most equally on all syllables, (of which I shall speak more under the head of accent;) but as this is neither consonant to the genius of the tongue, nor the customary manner of speech in this country, there is no great danger of erring on that side.

PRONUNCIATION.

THE next article which I propose to treat of, is, pronunciation. This word, which had such a comprehensive meaning amongst the ancients, as to take in the whole compass of delivery, with its concomitants of look and gesture; is confined with us to very narrow bounds, and refer only to the manner of founding our words. This, indeed, is the only article relative to elocution which claims any part of our attention. The reason of which seems to be this. In all other points of elocution, all ranks and orders of men, wherever born, or in whatever situation of life, are equally liable to the same defects, and to fall into the same errors. Amongst those bred at the university, or at court, as well as amongst mechanics, or rustics; amongst those who speak in the senate-house, pulpit, or at the bar, as well as amongst men in private life; we find stammerers, lispers, a mumbling indistinct utterance; ill management of the voice, by pitching it in too high, or too low a key, speaking too loud, or so softly as not to be heard; and using discordant tones, and false cadences. These being, I say, common to all ranks and classes of men, have not any marks of disgrace put upon them, but, on the contrary, meet with general indulgence, from a general corruption.

BUT it is not so with regard to pronunciation; in which, though there be as great a difference between men as in any other article, yet this difference is not so much between individuals as whole bodies of men; inhabitants of different countries, and speaking one common language, without agreeing in the

manner of pronouncing it. Thus not only the Scotch, Irish, and Welch, have each their own idioms, which uniformly prevail in those countries, but almost every county in England has its peculiar dialect. Nay in the very metropolis two different modes of pronunciation prevail, by which the inhabitants of one part of the town are distinguished from those of the other. One is current in the city, and is called the cockney; the other at the court-end, and is called the polite pronunciation. As amongst these various dialects one must have the preference, and become fashionable, it will of course fall to the lot of that which prevails at court, the source of fashions of all kinds. All other dialects, are sure marks, either of a provincial, rustic, pedantic, or mechanic education; and therefore have some degree of disgrace annexed to them. And as the court pronunciation is no where methodically taught, and can be acquired only by conversing with people in polite life, it is a sort of proof that a person has kept good company, and on that account is sought after by all, who wish to be considered as fashionable people, or members of the beau monde. This is the true reason that the article of pronunciation has been the chief, or rather only object of attention, in the whole affair of delivery. Yet though this is a point, the attainment of which is ardently desired by an infinite number of individuals, there are few who succeed in the attempt, through want of method, rules, and assistance of masters; without which old habits cannot easily be removed.

THE difficulties to those who endeavour to cure themselves of a provincial or vicious pronunciation are chiefly three. 1st, The want of knowing exactly where the fault lies. 2dly, Want of method in removing it, and of due application. 3dly, Want of consciousness of their defects in this point. The way of getting over these difficulties I shall endeavour to point out.

As to the first article, the want of knowing ex-

actly where the fault lies ; most persons who have a provincial dialect, finding that in every sentence they utter, there are many things to be reprehended, are apt to imagine that their whole speech is infected ; and therefore look upon a total cure, against the strong power of early habit, as impracticable : whereas were they to examine into the source of this irregularity, they would find it to arise, perhaps, only from a different manner of founding some of the vowels, which occurring generally in every sentence, seems to infect their whole discourse.

Thus the gentlemen of Ireland, for instance, differ from those of England, chiefly in two of the sounds belonging to the vowels *a* and *e* founded by them *ā* and *ē*, and even with regard to those also, not always, but only in certain words. In many of which they give the sound *ā* to the first vowel where it is pronounced *ā*, and the sound *ē* to the second, where it is pronounced *ē*. Thus the words *patron*, *matron*, are pronounced by them *patron*, *matron*, the *a* being founded as it is in *father* ; *fever*, *sea*, *please*, are pronounced like *favour*, *say*, *plays*. They soon become conscious of this diversity of sound, and not knowing exactly in what words it is used, in order to imitate the English pronunciation, they adopt the sound *ee* in all words without distinction ; instead of great they say *greet*, for occasion *occeession*, *days*, *dees*, &c.

Now this mistake is evidently owing to want of method ; for were there a vocabulary made, containing all the words in alphabetical order, in which the English pronunciation differs from the Irish with regard to these two sounds, their number would not be very considerable, and all might, by moderate practice, in a short time, make themselves completely masters of the polite pronunciation ; for they scarcely differ in any other points, or at least the exceptions are so few, that they might be brought into a very narrow compass.

This brings me to the consideration of the second

impediment in the way of such as would be desirous of getting rid of a provincial dialect, the want of method; often the source of want of due application.

As there is no method ready to his hands, each individual must form one to himself. Let him, in the first place, employ his attention in discovering the particular vowels in the sounding of which the provincial manner differs from the polite pronunciation. Let him, by the help of dictionaries and vocabularies, make out a list of the words in which those vowels are to be found; and get some friend to attend him whilst he reads those words over, and mark their particular sounds, distinguishing those which differ from the general rule. When by these means he is able to sound them all right, let him practice them daily over by himself, and let him select such words as he finds most difficult of pronunciation, and form them into sentences, verses, or anagrams; which he may get by heart and frequently repeat. Though this may seem laborious at first, the task in the progress will be found easier than is imagined, and he who makes use of this method will be encouraged to proceed, from the certainty of success which will attend every step of his progress. Whereas they who attempt to alter their pronunciation without method, only plunge from one error into another, and soon grow weary of fruitless pains.

BESIDES such as have a provincial pronunciation of certain letters, perceptible in all words wherein those letters are sounded, there are few gentlemen of England, who have received their education at country schools, that are not infected with a false pronunciation of certain words peculiar to each county. It will not be difficult for them to collect all such words, as they seldom are numerous; and after having collected them, if they will daily repeat them, till the tongue gets a habit of pronouncing the new sounds with ease, they will soon take place of the others in their common speech. And surely every

gentleman will think it worth while, to take some pains, to get rid of such evident marks of rusticity.

How easy would it be to change the cockney pronunciation, by making use of a proper method! The chief difference lies in the manner of pronouncing the *ve*, or *u* consonant as it is commonly called, and the *w*; which they frequently interchangeably use for each other. Thus they call *veal*, *weal*, *vinegar*, *winegar*. On the other hand they call *winter*, *vinter*, *well*, *vell*. Though the converting the *w* into a *v* is not so common as the changing the *v* into a *w*.

WHOEVER will allot a certain portion of time every day, to read aloud in the hearing of a friend, all words in the dictionary beginning with those two letters, will find in a short time the true pronunciation become familiar to him. In children this error might in a great measure be prevented, if when they are taught to spell, the letter were called by the name which marks its power, *ve* instead of *u* consonant; for in that case the very sound of the letter would guide them to the true pronunciation; whereas in the other the sound itself confirms them in the vulgar one. A child might be soon made sensible of the absurdity of founding *ve a l*, *weal*, though it is impossible he should perceive any impropriety in pronouncing *u e a l* in that manner.

ANOTHER vice in the cockney pronunciation is, the changing the sound of the last syllables of words ending in *ow*, wherever it is not sounded like a diphthong, but like a simple *o*, (which is always the case when the last syllable is unaccented) into *er*---as *feller*, for *fellow*---*beller*, *holler*, *foller*, *winder*,---for *bel-low*, *hollow*, *follow*, *window*. As also adding the letter *r* to all proper names ending in *a* unaccented, as *Belindar*, *Dorindar*, for *Belinda*, *Dorinda*. But the words in our language which come under either of the above cases are so few, that a list of them might soon be made, and the vicious habit give place to a just one by the method of practice before recommended.

WITH respect to the rustic pronunciation, prevailing in the several counties, I mean amongst the gentry, and such as have a liberal education, there does not seem to be any general error of this sort; their deviations being for the most part, only in certain words, founded in a peculiar manner by each county; and which probably owe their present pronunciation, to the continuation of the old custom; which, like other antiquated modes, changes more slowly in proportion to their distance from, or want of communication with the court. And these deviations not being very numerous, as was before observed, may easily be set right. But there is one defect which more generally prevails in the counties than any other, and indeed is daily gaining ground amongst the politer part of the world, I mean the omission of the aspirate in many words by some, and in most by others. Were this custom to become general, it would deprive our tongue of one great fund of force and expression. For not only certain words have a peculiar energy, but several emotions of the mind are strongly marked, by this method of shooting out the words (if I may be allowed the expression) with the full force of the breathe. As in the exclamations what! when? where? why? how! hark! hilt! — In the words hard, harsh, heave, hurt, whirl, whisper, whistle. If any one were to pronounce the following sentence, Hail ye high ministers of Heaven! how happy are we in the hearing these your heavenly tidings! without an aspirate thus — Ail ye igh ministers of eaven! ow appy are we in earing these your eavenly tidings! who does not see that the whole expression of triumph and exultation would be lost? And the same may be observed with regard to the opposite expression of abhorrence and detestation, if the following sentence, How I hate, how I abhor such hell-hounds! were pronounced in the same manner, ow I ate, ow I abhor such ell-ounds. But let no one imagine, that because he would not pro-

nounce many successive words, or a whole sentence in this manner, he is therefore entirely free from defect in this point; for I have met with but few instances, in the course of my experience, and those only in the most correct speakers, of persons who have not been guilty of omitting the aspirate from some words, or giving it too faintly to others. The best method of curing this will be to read over frequently all words beginning with the letter *H* and those beginning with *Wh* in the dictionary, and push them out with the full force of the breath, till an habit is obtained of aspirating strongly: nor need any one so circumstanced be apprehensive of falling into an extreme on that side, as the old habit will pull as strongly on the opposite side, and in this, as in all other points, reduce it to a medium.

THERE is another article which has produced frequent disputes with regard to pronunciation, as whether the word should be pronounced con'cordance or concor'dance---ref'ractory or refrac'tory----but points of this kind come more properly under the next head which I shall treat of, that of Accent.

THERE are some other words also of dubious sound, such as goold, or gold, wind, or wînd; pronunciations of this kind have their several advocates, and there is no impropriety in using either. In cases of this nature all who have an opportunity of being informed of that pronunciation, most used by men of education at court, will have the best authority on their side; as that is indeed the only standard we can refer to, in critical cases, as well as others.

I come now to speak of the last, and chief obstacle in the way of those who are desirous of changing a vitiated pronunciation for a right one; I mean a want of consciousness of their defects and errors in that point. And this is either total, or partial. Total, when men think they have no faults to amend; partial, when they know they have faults, but are not conscious of them at the time they commit them.

The former, whilst they remain under the influence of this vain opinion, are incurable ; the latter, stand in need only of method and information, to be set right. I have known many instances of both kinds, in persons who have come to London with a provincial dialect. At first, the difference of pronunciation in many words, cannot but strike them ; but as they know not any method by which they may acquire that which is right, they leave it to time to bring about a change ; not considering that early habit cannot be dislodged but by much pains and practice. When their ears have been, for any length of time, familiarized to the new pronunciation, they no longer perceive the distinction ; and instead of attributing this to the true cause, they are apt to flatter themselves that it is owing to a gradual change wrought in their own pronunciation to the fashionable one. There are others, who take some pains to find out their faults, and to be informed of the particulars in which they differ from the established mode ; and think the business is accomplished when they have obtained this knowledge. But they do not consider that to know, and to practice, are two different things ; and that early custom will ever prove too strong for the former, if the latter does not come to its aid. Nothing is more frequent than instances of persons constantly mispronouncing several words, not through ignorance of the right way, for they will immediately correct themselves if put in mind of it ; but through want of consciousness at the time that they use the false one, to which they have been habituated. And in proportion as this want of consciousness takes place, the habit must for ever gain strength. This will sufficiently explain the reason that so many provincials have grown old in the capital, without making any change in their original dialect. No man can amend a fault, of which he is not conscious ; and consciousness cannot exert itself, when barred up by habit, or vanity. In these

circumstances it is not from ourselves, but from others, that we are to learn when we commit a fault ; and perhaps there is no civilized country in the world where people find it so difficult to get information on this head as England. Here it is customary enough to laugh at foreigners, and ridicule provincials, for errors and defects in pronunciation ; but to inform them of their faults when they commit them, or to attempt to correct them, would be thought the height of ill manners. In consequence of this mistaken notion, they also who have most need of aid, consider it as a sort of insult when it is offered, and will not patiently submit to correction ; more especially such natives of England as have any faults of this kind, who think they naturally pronounce their mother tongue right. By shutting their ears against information, they indulge themselves in the vain opinion that they have no faults ; like the foolish man who shut his eyes that no one might see him. How much more rational is the behaviour of the French in this point. They know that strangers and provincials must necessarily commit faults in pronouncing their tongue ; and therefore do not think that a thing which is naturally to be expected, is a proper subject of laughter or ridicule. On the contrary, they are always ready, with the utmost politeness, to set people right, whenever they fall into any mistakes. But as no aid of this kind is to be expected in England, and as the rectifying bad habits depends upon our consciousness of them at the time we fall into them, and consciousness can be awakened only by information ; all who have a mind to get rid of such bad habits, must endeavour to prevail upon their intimate friends and acquaintance, never to let any opportunity slip of putting them in mind of any fault they commit. Though this may easily be complied with in private, yet as it is contrary to custom to attempt it in mixt company, a private sign agreed on will be a sufficient hint in that case.

LECTURE III.

ACCENT.

HAVING treated in my former of articulation and pronunciation, I come now to consider the third article, that of Accent. The meaning of that term was very different among the Ancients from what it is with us. Amongst them we know that accents were marked by certain inflexions of the voice like musical notes; and the grammarians to this day, with great formality inform their pupils, that the acute accent, is the raising the voice on a certain syllable; the grave, a depression of it; and the circumflex, a raising and depression, both in one and the same syllable. This jargon they constantly preserve, though they have no sort of ideas annexed to these words; for if they are asked to shew how this is to be done, they cannot tell, and their practice always belies their precept. The truth is, the Ancients did observe this distinction, because we have it on the authority of all their writers, who have treated on the subject; but the manner in which they did it must remain for ever a secret to us; for with the living tongue, perished the tones also, which we in vain endeavour to seek for in their visible marks. Yet such was the absurdity of masters of grammar schools on the revival of ancient literature, that though it

was impossible for them to discover the true use of the accents amongst the Greeks, rather than acknowledge their ignorance, or that those marks were become utterly useless, they fell into a practice as absurd as could possibly have entered into the heads of the most ignorant Barbarians; for obstinately and pedantically retaining the marks, notwithstanding their evident inanity to support this practice, they determined to apply them rather to a false use, than to none at all. And finding it impossible to come at the least knowledge of the accents as used amongst the Ancients, they determined, at all events, to adopt into their practice the modern use of them; though that term has quite a different signification amongst us. This practice is just as wise, as if the same term which signified man amongst the Greeks, signified horse amongst us, and we were to reason from names to things, and conclude therefore that a horse was a rational creature. And indeed it had pretty much the same effects in point of reading Greek, producing the most manifest absurdities. For whoever read Greek in that way, necessarily destroyed all quantity and measure; and therefore they were obliged to read the same individual words in a different manner in verse, from what they did in prose. Amazing! that such an absurdity did not at once convince them of their error. But, as some eminent masters, of more enlarged minds, have lately abolished this practice in the chief of the public schools, and as a few editors have ventured to publish some Greek books without those insignificant marks, it is to be hoped that a reformation in this article will soon be made general.

THUS much I thought necessary to premise, that any person who has early imbibed confused notions of the term accent in the ancient languages, may banish them from his mind, and only be prepared to consider what the use of it is amongst us.

THE term with them, signified certain inflexions

of the voice, or notes annexed to certain syllables, in such proportions as probably contributed to make their speech musical. Of these they had chiefly three in general use, which were denominated accents, and the term used in the plural number.

THE term with us has no reference to inflexions of the voice, or musical notes, but only means a peculiar manner of distinguishing one syllable of a word from the rest, denominated by us accent; and the term for that reason used by us in the singular number.

THIS distinction is made by us in two ways; either by dwelling longer upon one syllable than the rest; or by giving it a smarter percussion of the voice in utterance. Of the first of these, we have instances in the words, glōry, father, hōly; of the last, in BAT'TLE, HAB'IT, BOR'ROW. So that accent, with us, is not referred to tune, but to time; to quantity, not quality; to the more equable or precipitate motion of the voice, not to the variation of notes or inflexions. These have nothing to do with words separately taken, and are only made use of to enforce, or adorn them, when they are ranged in sentences.

IT is by the accent chiefly that the quantity of our syllables is regulated; but not according to the mistaken rule laid down by all who have written on the subject, that the accent always makes the syllable long; than which there can not be any thing more false. For the two ways of distinguishing syllables by accent, as mentioned before, are directly opposite, and produce quite contrary effects; the one, by dwelling on the syllable, necessarily makes it long; the other, by the smart percussion of the voice, as necessarily makes it short. Thus the first syllables in glōry, father, hōly, are long; whilst those in battle, habit, borrow, are short. The quantity depends upon the seat of the accent, whether it be on the vowel or consonant; if on the vowel, the syllable is necessarily long, as it makes the vowel long; if on

the consonant, it may be either long, or short, according to the nature of the consonant, or the time taken up in dwelling upon it. If the consonant be in its nature a short one, the syllable is necessarily short. If it be a long one, that is, one whose sound is capable of being lengthened, it may be long or short at the will of the speaker.

By a short consonant I mean one whose sound cannot be continued after a vowel, such as *c* or *k* *p t*, as *ac*, *ap*, *at*---whilst that of long consonants can, as, *el em en er ev*, &c. If we change the seat of the accent in the instances before mentioned we should change their quantity; were we instead of *GLÔ-RY* to say *GLOR'-Y*---instead of *FA-THER FATH-ER*---instead of *HÔ-LY HOL'-Y*---the first syllables would become short---as on the other hand, were we to dwell on the vowels instead of the consonants in the last instances they would change from short to long---should we, for instance, instead of *bat'tle*, say *bát'tle*---for *há-bit*, *hábit*---and for *bor'row*, *bórrrow*. This is one of the chief sources of the difference between the Scotch and English gentlemen in the pronunciation of English; I mean, the laying the accent on the vowel, instead of the consonant, by which means they make syllables long, that are short with us.

AND here I cannot help taking notice of a circumstance, which shews, in the strongest light, the amazing deficiency of those, who have hitherto employed their labours on that subject, in point of knowledge of the true genius and constitution of our tongue. Several of the compilers of dictionaries, vocabularies, and spelling books, have undertaken to mark the accents of our words; but so little acquainted were they with the nature of our accent, that they thought it necessary only to mark the syllable on which the stress is to be laid, without marking the particular letter of the syllable to which the accent belongs. They have therefore marked them by one uniform rule, that of placing the accent always over the vowel of

the distinguished syllable. By which means they have done worse than if they had not pointed out such syllables at all; for this rule, instead of guiding strangers to a true pronunciation, infallibly leads them to a wrong one, whenever the accent should be placed on the consonant. Thus all foreigners and provincials must for ever be misled by consulting such dictionaries. For instance, if they look for the word *endeavour*, finding the accent upon the vowel *e*, they will of course sound it *endéavour*. In the same manner *dedicate* will be called *dé-dicate*, *precipitate* *precipitate*---*hab'it*, *há-bit*---and so on. Now had they only attended to the plain rule, of placing the accent always over the consonant, whenever the stress is upon that, they would have afforded the best and most general guide to just pronunciation that could be found with regard to our tongue. For it is an unerring rule, throughout the whole, that whenever the accent is on the consonant, the preceding vowel has a short sound. As there is also another infallible rule in our tongue, that no vowel ever has a long sound in an unaccented syllable, if this article of accent were properly adjusted, it would prove a master-key to the pronunciation of our whole tongue.

WHEN we see such a palpable and gross mistake as this in our compilers of dictionaries, we should be at a loss to account for it, if we did not reflect, that they, as well as our grammarians, have never examined the state of the living tongue, but wholly confined their labours to the dead written language; their chief object therefore has been to assist silent readers in comprehending the meaning of the words; not those who are to read aloud, in a proper delivery; to teach men how to write, not how to speak correctly. In this view, the marking the syllable alone on which the accent is laid, without attending to the particular letter, would answer their purpose, as it would enable writers to arrange their words properly in metre, according to the rules of English

verfification. Every word in our language of more fyllables than one has an accented fyllable. The longer polyfyllables, have frequently two accents, but one is fo much ftronger than the other, as to fhew that it is but one word; and the inferior accent is always lefs forcible than any accent that is the fingle one in a word. Thus, in the word *expos'tulator'y*---the ftrongeft accent is on the fecond fyllable *pos'*, but there is a fainter accent on the laft fyllable but one, founded *tur'*, *expos'tulatúr-ry*, as a fucceffion of four unaccented fyllables would not be agreeable to the ear, and might prevent diftinct articulation. All monofyllables in our language are alfo accented, the particles alone excepted, which are always without accent, when not emphatical; and they are long or fhort, in the fame manner as before mentioned, according as the feat of the accent is on the vowel or confonant. Thus, *ad'*, *led'*, *bid'*, *rod'*, *cub'*, are all fhort, the voice paffing quickly over the vowel to the confonant; but, for the contrary reason, the words *áll*, *láid*, *bíde*, *róad*, *cúbe*, are long, the accent being on the vowels, on which the voice dwells fome time before it founds the confonants.

As no utterance can be agreeable to the ear, which is void of proportion; and as all quantity, or proportion of time in utterance, depends upon a due obfervation of the accent; it is a matter of abfolute neceffity to all who would arrive at a good and graceful delivery, to be mafter of that point. Nor is the ufe of accent in our language confined to quantity alone; but it is alfo the chief mark by which words are diftinguifhed from mere fyllables. Or rather, I may fay, it is the very effence of words, which, without that, would be only fo many collections of fyllables. The effence of a fyllable confifts in articulation only, for every articulate found of courfe forms a fyllable. The effence of a word confifts in accent as well as articulation. This will be made clear by an inftance. If I pronounce the word *ar-ti-cu-la-tion*, in that

manner, without distinguishing any syllable from the rest, it is no longer a word, but a succession of syllables; but when I pronounce it articulation, laying an accent on the syllable lá, that it is which constitutes a word, by uniting the preceding syllables, and the subsequent one to itself. And with respect to monosyllables, all which can properly be called words, are accented; for the particles, which are unaccented, can discharge their office perfectly in their mere syllabic state; they being, in fact, nothing more than simple articulate sounds to mark the relation and difference between words, and are therefore better fitted for that office, by being somewhat different from words, than if they were of the same class; and, indeed, in their very name of particles, this distinction seems to have been intended. But when, by being emphatical, they obtain an accent, they then become words; not in name only, but in fact; as in that case they stand in the room of words and discharge their office.

It is true this manner of distinguishing words from mere syllables is not necessary, nor the only way by which it can be done. The Greeks, we know, had another manner, which was that of distinguishing them by a certain tone or note annexed to each word, which, under their nice regulations, must have contributed to make their speech more musical and pleasing to the ear than that of any other nation in the world; and this was acknowledged by the natives of all other countries who visited them, and even by the Romans themselves, in the height of their glory. Nay, it was known that Foreigners listened to their Orators, though they did not understand their language, with as much pleasure as we do to Italian singers; from the mere delight they took in the harmony of their utterance. But as this is a method not pursued by any of the moderns, excepting the Chinese, of whom we know but little, and a thing about which we can have but very obscure ideas, it

would answer no end to bestow any farther consideration upon it.

THE third way of distinguishing words from syllables, is by making a perceptible pause at the end of each word. This last is the practice of many modern nations; but in languages that abound in long syllables, and whose words are therefore often composed of syllables of an equal length, this method of distinguishing them, by perceptible pauses, must add to the tediousness with which the ear is disgusted by a succession of long sounds.

SOME certain method of distinguishing words from mere syllables, must evidently be one of the first steps taken in reducing language to any degree of regularity; and this can be done only by one of the three ways before mentioned: either by affixing an accent to each word, or a certain note or tone, or a pause at the end. The second method used by the Greeks has never been the practice of any part of Europe, and therefore it would be but fruitless labour to examine it. But it is well worth the pains to enquire, whether the first used by us, or the latter by many other nations, is in its own nature best; as it may turn our attention to a point hitherto little considered, and yet which is one of the chief sources of superiority that we have over our neighbours; and one of the greatest perfections of which our language has to boast. But above all, because the knowledge of this will make every native of these kingdoms better acquainted with the peculiar genius of our tongue, and afford him one of the best lights to guide him to a just and harmonious delivery.

Now to compare these two ways of distinguishing words, by accent, or by pause; first with regard to utility, and next to ornament.

WITH respect to utility, it must be allowed, that the method of distinguishing words from mere syllables, which is the most evident and precise, and which takes up the least time, is best. Now there

cannot be a more evident or precise distinction, than that of accent; nor one which can be executed with more ease and certainty: it requires no nicety of ear, as in the distinguishing of tones, or measuring time; it only demands that one syllable should have a greater stress laid on it than others: and the only difference is in laying the stress on the vowel or consonant, which is of course acquired by natives, and, by a proper method, might soon be obtained by others. But the distinction by pauses, having reference to the measurement of time, can have no certain rule in irregular discourse, and must depend upon the ear of each individual. We know how difficult it is to observe exactness of time in the pauses of music, even with the assistance of rules and marks; how much more so must it be where there are none? And with respect to brevity, it must be evident, that the way of marking them, which adds not at all to their natural time, must be preferable to that whose very essence consists in taking up more time. In point of use therefore accent has clearly the preference. Now let us consider them with regard to ornament.

THE ornament of speech, so far as relates to sound, consists in the pleasure which it gives the ear. This is the result of harmony; and harmony, of proportion and variety, of tones and times. Now as tones are here out of the question, let us see which of these ways bids fairest for fixing a just measurement of proportion, and agreeable variety of times.

I HAVE already mentioned that when the accent is on the vowel, it of course makes the syllable long; and when the accent is on the consonant, the syllable may be either long or short, according to the nature of the consonant, or will of the speakers. And as the accent alone is a sufficient distinction of words, without pausing longer at the end of them, than at the end of a syllable, excepting where the sense requires it; and as all unaccented syllables are short, the quantity of our syllables is adjusted by the easiest

and simplest rule in the world, and in the exactest proportion. When we consider too, that this is effected by the very power which constitutes words, and rendered manifest by the same mark, which distinguishes words from mere syllables, it ought to strike us with admiration. It is a maxim in mechanics, that the fewer and simpler the principles are by which any machine is constructed to answer its end, the better; and the same will hold here.

BUT in the manner of distinguishing words from syllables by longer pauses at their end, it will be extremely difficult, as was before observed, to keep a due proportion in that way. Some will be apt to run their words too close together, and so reduce them to the state of syllables: Or they will make the pauses too long, which may confound the sense, take up much unnecessary time in discourse, and produce a tediousness very disgusting to the ear. But supposing that a due medium could be observed, which is scarce possible at best, and in general is utterly impossible, this method of distinguishing words, must, in its own nature, prevent any regular proportion of time being settled in the delivery of such a language. For as the time of the pause must be equal at the end of each word, and as words are constituted of different numbers of syllables, the distance of those pauses from each other must depend wholly upon the inequality of the words which compose the sentences, and therefore never can be reduced to any certain proportion. If, for instance, a word of two syllables is followed by a monosyllable, and that by a word of five syllables, all of the same length, the distance of time between the first verbal pause and the second, will be as two to one; and the distance of time between the second and third will be as one to five; and out of such unequal and uncertain proportions, nothing harmonious can be produced.

ANOTHER reason against using this method of distinguishing words from syllables, by final pauses,

is, that pauses, or stops of the voice, are chiefly used to point out the connection and dependance which words have on each other, by dividing sentences into different members, according to their connection, and marking that connection by different lengths of pauses. Now if the same method is taken to distinguish words from each other, as is used to distinguish the different members of sentences, it will hardly be possible to hinder their interests from clashing, and producing confusion in the meaning. And as the making ourselves clearly understood, is the chief end of speech, the article of perceptible pauses, or the stops of the voice, so essentially necessary to that end, should be applied to that use only;

As there are but the three ways before mentioned, by which words can be distinguished, either one, or more of them must be adopted, by all who aim at any regularity of utterance. If more than one way be introduced, it will breed confusion, and it will be impossible to settle any due proportion. In the French language, I mean in the public delivery of it, where they aim at regularity, all three are used on different occasions. Sometimes words are distinguished by perceptible pauses; sometimes by accents; sometimes by tones. This promiscuous use of them is subversive of all harmony, and takes off from the several powers of each in their distinct provinces. Where a language abounds in words composed of syllables equally long, they must appear to be equally accented, and nothing can distinguish them in that case but verbal pauses, or tones; the inconvenience of the former has been already laid open, and if the latter are not settled by a musical scale, so far as they prevail, they must render the sound of the language discordant to the ear. Accent, as a sure mark of distinction, can only take place in such words as are composed of short syllables, or of one long and the rest short. This may be seen in every word of the English language composed of more syllables than

one ; as no vowel ever has its full long sound unless it be accented. Thus in the word admire, the *i* in the last syllable being accented has its full long sound ; but when by the addition of a syllable the seat of the accent is changed, as in admirable, the *i* is changed to a short one. The best way of seeing clearly the difference between the genius of the French tongue and ours in this respect, will be to sound a number of words immediately borrowed from them, and see in what the diversity of pronunciation consists. Such as *ābandōn*, *āban'dōn* ; *cōmbāt*, *com'bāt* ; *collēge*, *col'lēge* ; *cōmmūn*, *com'mōn* ; *cōmpāniōn*, *compan'ion* ; *Eūrōpe*, *Eūrōpe* ; *ōbstāclē*, *ob'stācle* ; *solīde*, *sol'id* ; *Dōctēūr*, *Doc'tor* ; *fāveūr*, *fāvoūr* ; *hōnēūr*, *hon'oūr* ; &c. in most of which words the syllables are all long in the French, and short in the English, as the accents are placed on the vowels in the French and on the consonants in the English. This it is which makes most of their words appear to an English ear to have as many accents as syllables, by obliging them to give an equal stress to them. And this would be our case also, even with the short sound of the vowels, if we were to rest an equal time upon each syllable as they do : For instance, if instead of *āban'dōn*, we should say *ā-ban'-dōn* ; for *com'bāt*, *com'bat* ; for *com'mon*, *com-mōn*. But this, amongst us, would be evidently not pronouncing words, but syllables only, as children do when learning to spell. The essence of English words consisting in accent, as that of syllables in articulation. We know that there are as many syllables as we hear articulate sounds, and as many words as we hear accents. So that if any one places two equal accents, on the same word, it sounds to our ear like two words. As if we should say *fórtune*, instead of *fórtune* ; *nátūre*, for *nátūre* ; *hor'roürs*, for *hor'roürs* ; *batt'lement*, for *batt'lement* ; &c. Whoever will attend to this point, will find, that nothing is more common in public speakers, but particularly those of the stage, than to commit this fault ; and in

this the peculiarity, of what is called theatrical pronunciation, chiefly consists. Nor can there be a greater fault in pronunciation than this, as it is an offence against the constitution of our tongue; against the fundamental rule upon which the very essence of our words depends; and which is so universal, that there is not a single exception to it, in our whole language, when the words are properly pronounced.

SINCE therefore it must be allowed, that in point of utility, that method of distinguishing words from syllables, which is shortest, clearest, and most constant (that is which admits of the fewest exceptions) is the best, I have already shewn that all these qualities belong to accent. It is shortest, because it renders all other syllables short, which need only be articulated and not dwelt upon; and because it puts an end to the necessity of verbal pauses, which need be no longer than the syllabic, the accent alone sufficiently distinguishing words. It is clearest, because the distinction must be obvious to every one who knows what an accent is, and he can never mistake or doubt. And it is most constant, for it never admits of an exception, as every word has an accent.

AND as to harmony, or the settling the quantity, or proportion of syllables to each other, in order to produce metrical feet, there could not be devised a more easy, clear, or certain method, than that of doing it by the very same rule, which points out the distinction of words; so that he who is master of the one, of course becomes master of the other. When we reflect too, that this is the source from which is derived the plenty of short syllables, yet in a proportional ratio to the long ones, in which respect all modern languages (our own excepted) are so defective, as either to be wholly incapable of numbers, or but ill adapted to them; and that by the variety of the seat of accent, our words easily and naturally fall into all sorts of metrical feet, it must be acknowledged that in point of beauty and elegance, we have as

great advantage over other tongues, by means of our use of the accent, as we have in shortness and distinctness.

NOR is this all; for, by means of accent, the times of pauses also are rendered quicker, and their proportions more easily to be adjusted, and observed. Verbal pauses becoming unnecessary, the sentential only take place; it follows of course, that the smallest sentential pause need not be longer than what would be necessary to a verbal one; and consequently one half less than where the others are used: for where verbal pauses take place, the smallest sentential pause, to make a proportional distinction of one from the other, must be the double of the verbal one, and the rest follow in that proportion; which must occasion a dull and disgusting tediousness. For pauses having no real beauty in themselves, like tones, and being used through necessity only, in order to make the sense more clear, cannot be too short, provided they fully answer that end; therefore the measure of the smallest pause, should be its manifest perceptibility; all additional time beyond this being unnecessary. And as the only beauty, which can arise from pauses must depend upon a due observation of proportion in their duration, according as the different members which compose a sentence require, the fewer in number the pauses are, the easier will it be to observe that proportion. Now where sentential pauses only take place, they will be but four in number, as the comma, semicolon, colon, and full stop. But if the verbal pause be admitted, there will be five, and a much more difficult ratio introduced, as I have already shewn. Besides, as was before observed, where verbal pauses take place, it is impossible any regular proportion of time can be observed, words being formed of such different and unequal numbers of syllables; and over these the composer has no power: But it is not so with regard to sentential pauses; for as the construction of periods, or verses, and their

different members, depends wholly upon the will of the composer, it is in his power to make such a proportional ratio of the stops, as always to produce harmony.

Thus far then no language can appear to be built upon simpler, easier, or more regular principles. All our thoughts are communicated in sentences; sentences are composed of words and pauses; words are made up of syllables, and syllables of letters. Sound is the essence of letters, articulation of syllables, accent of words, and collections of words united by emphasis and divided by proper pauses of sentences. And accent at the same time that it constitutes words, settles their quantity, and prepares the way for due and proportional pauses. Thus words, considered as the marks of our ideas, in the nature of coin, come from the mint with the clearest and plainest stamp; and are fitted in the best manner, for a ready and brisk circulation in the commerce of discourse. I shall now conclude this head with a few practical rules for the strict observation of the laws of accent; the necessity of which, I hope, is by this time apparent to all my hearers.

ALL persons who pronounce English words properly, of course lay the accent right, as that is part of pronunciation; and never fail to do so in conversation. But many, when they come to read or speak in public, transgress the rules of accent. This arises from a mistaken notion in some, that words are rendered more distinct to a large assembly, by dwelling longer upon the syllables which compose them; and in others, that it adds to the pomp and solemnity of public declamation, in which they think every thing ought to be different from private discourse. This has been chiefly the vice of the stage, and has principally given rise to the distinction of what is commonly called Theatrical Declamation, in opposition to that of the natural kind; into an imitation of which many public speakers have been betrayed, and

their manner called on that account Theatrical. Upon examination it would appear, that it arises chiefly from their dwelling upon syllables that are unaccented, through a notion that it makes the words move more slow, stately, and uniform, than the quicker and more spirited accents will allow. This was a fault which Shakespeare complained of in his time, and which has not been thoroughly amended since; though there have been some late efforts towards it, and some progress made in it. The passage alluded to in Shakespeare is in the advice given to the player by Hamlet; where, in laying down rules for a just delivery, he says, 'Speak the speech I pray you as 'I pronounce it to you, trippingly on the tongue; 'but if you mouth it, as some of our actors do, I had 'as lieve the town-crier spoke my lines.' By 'trippingly on the tongue,' he means the bounding from accent to accent; tripping along from word to word, without resting on syllables by the way. And by mouthing, is meant, dwelling upon syllables that have no accent, and ought therefore to be uttered as quickly as is consistent with distinct articulation; or prolonging the sounds of the accented syllables beyond their due proportion of time. The least degree of faultiness in this respect, gives an artificial air to language; inasmuch as it differs from the usual, and what is commonly called, natural manner of utterance; and is on that account, of all others, to be avoided most by public speakers; whose business it is industriously to conceal art; And chiefly by players, whose office it is, in Shakespeare's phrase, 'to hold, 'as it were, a mirror up to nature.' It is true this vice does not prevail so much at present, as it has done in the memory of many persons now living; when it was thought an impropriety, to have any thing resembling real life, in the representation of Tragedy; when men were neither to walk nor speak like human creatures; and had '*neither the accent of Christians nor the gait of Christians, Pagans, or men.*'

Some indeed may say, like the player in Hamlet, 'we hope we have reformed that indifferently amongst us;' to whom I should reply in Hamlet's word's, 'O reform it altogether;' and give the same earnest advice to all public speakers whatsoever; not only, on account of the artificial air before-mentioned which it gives to the utterance, but also as it changes the very genius of our tongue, and deprives it of that great source of distinctness, and proportion, which I have before explained. If any one pronounces the words *fórtúne*, *in'-croac'hmen't*, *con'jéctúre*, *gráti-túde*, *tó-morrów*, *hap'pinéss*, *patien'ce*; he does not utter words, at least not English words, but syllables; which with us, are always tied together by an accent; as, *for'tune*, *incroáchment*, *con'jecture*, *grat'i-tude*, *tomor'row*, *hap'piness*, *pátience*. And yet, this is an error, which almost all persons who speak with solemnity, run into, for want of knowing in what true solemnity of delivery consists. Which, though it may demand a slower utterance than usual, yet, requires that the same proportion in point of quantity be observed in the syllables, as there is in musical notes, when the same tune is played in quicker or slower time. But of this I shall have occasion to speak more at large hereafter.

THE only rule, with regard to this head, necessary to be observed by all public speakers, who can pronounce English properly, is to lay the accent always on the same syllable, and the same letter of the syllable, which they usually do in common discourse, and to take care not to lay any accent or stress, upon any other syllable. A rule so plain and easy, that nothing but affectation, or bad habits, contracted from imitating others, can prevent its always taking place. And yet the want of knowing, or attending to this rule, is one of the chief sources, of the unnatural manner of declaiming, which is so generally complained of, though few can tell exactly where the fault lies.

I SHALL only add, upon this head, that there are few things in our language so regular and well settled as the article of accent. It is true there are some words that have occasioned many disputes about the seat of the accent, and have had their different partisans; such as con'cordance or concor'dance, refractory or refrac'tory, cor'ruptible or corrup'tible, accen'ted or ac'cented; the accenting of these being doubtful, every man is, at liberty to choose which he likes best; and in giving preference, the ear beyond all doubt ought to be consulted, as to that which forms the most agreeable sound, rather than an absurd, pedantic rule, attempted to be laid down, that of throwing the accent as far back as possible; which has no foundation in the genius of our tongue, and must frequently produce the most discordant sounds. And if any one who has the liberty of choosing, should prefer the sound of con'cordance, to concor'dance; refractory to refrac'tory, or cor'ruptible to corrup'tible; he can not possibly make any one form a better opinion of his judgment, but I am sure he will give those who have any skill in sounds a very bad one of his ear.

LECTURE IV.

OF EMPHASIS.

HAVING treated of Accent, I now proceed to consider the next head, that of Emphasis.

EMPHASIS, discharges in sentences the same kind of office, that accent does in words. As accent, is the link which ties syllables together, and forms them into words; so emphasis, unites words together, and forms them into sentences, or members of sentences. As accent, dignifies the syllable on which it is laid, and makes it more distinguished by the ear than the rest; so emphasis, ennobles the word to which it belongs, and presents it in a stronger light to the understanding. Accent, is the mark which distinguishes words from each other, as simple types of our ideas, without reference to their agreement or disagreement: Emphasis, is the mark which points out their several degrees of relationship, and the rank which they hold in the mind. Accent addresses itself to the ear only; emphasis, through the ear, to the understanding. Were there no accents, words would be resolved into their original syllables: Were there no emphasis, sentences would be resolved into their original words; and in this case, the hearer must be at the pains himself, first, of making out the words, and afterwards their meaning: And as this could not be done, without such length of pauses, at the end of sentences, and their several members, as would allow him time to revolve in his memory, the sounds which had been uttered, it would make the action of listening to discourse laborious and disgustingly tedious.

Whereas by the use of accent and emphasis, words, and their meaning, being pointed out by certain marks, at the same time that they are uttered, the hearer has all trouble saved, but that of listening; and can accompany the speaker at the same pace that he goes, with as clear a comprehension of the matter offered to his consideration, as the speaker himself has, if the speaker delivers himself well.

THE necessity of observing propriety of emphasis is so great, that the true meaning of words cannot be conveyed without it. For the same individual words, ranged in the same order, may have several different meanings, according to the placing of the emphasis. Thus, to use a trite instance, the following sentence may have as many different meanings, as there are words in it, by varying the emphasis. 'Shall you ride to town to-morrow?' If the emphasis is on shall, as, shall you ride to town to-morrow? it implies, that the person spoken to, had expressed before such an intention, but that there is some doubt in the questioner, whether he be determined on it or not, and the answer may be, 'certainly, or, I am not sure. If it be on you, as shall you ride to town to-morrow? the question implies that some one is to go, and do you mean to go yourself, or send some one in your stead? and the answer may be, no, but my servant shall. If on ride, as, shall you ride, &c.? the answer may be, no, I shall walk, or go in a coach. If on town, as, shall you ride to town to-morrow? the answer may be, no, but I shall ride to the forest. If on to-morrow, as, shall you ride to town to-morrow? the answer may be, no, not to-morrow, but the next day.

As there is no pointing out the very meaning of the words by reading, without a proper observation of emphasis, it surely has been a great defect in the art of writing, that there have been no marks invented for so necessary a purpose; as it requires, at all times, a painful attention in the reader to the context, in order to be able to do it at all; and in

many cases, the most severe attention will not answer the end; for the emphasis is often to be regulated, not by the preceding part of the sentence, but by the subsequent one; which frequently is so long that the motion of the eye cannot precede the voice, with sufficient celerity, to take in the meaning in due time. The want of such marks is no where so strongly perceived as in the general manner of reading the Church Service: which is often so ill performed, that not only the beauty, and spirit of the service is lost, but the very meaning is obscured, concealed, or wholly perverted. I have heard many clergymen, who did not read one single sentence as it should be, from the beginning to the end; but I have known few who were not guilty of many faults in omitting, or misplacing the emphasis. And on this account it is, that there is no composition in the English tongue, which is at all attended to, so little understood, in general, as the Church Service. This would be obvious to any one, who would enter into a serious examination of the meaning of the service, and compare it with the manner in which it is usually delivered. Instances of impropriety might be furnished in abundance throughout the whole, but to give a few even at the first setting out, I mean in some of the verses from Scripture, that are read before the exhortation. Upon examining their true meaning, my hearers will judge whether they have ever heard that meaning expressed in the delivery. The usual manner of reading the following text is this:

ENTER not into judgment with thy ser'vant, O Lord, for in thy s'ight, shall no man living be justified.

HERE the words not, ser'vant, s'ight, justified, between which it is impossible to find out any connection, or dependance of one on the other, are principally marked. By these false emphases the mind is turned wholly from the main purport, and drift

of the verse. Upon hearing an emphasis on the particle *not*, it expects quite another conclusion to make the meaning consistent; and instead of the particle *for*, which begins the latter part of the sentence, it would expect a *but*; as, Enter *not* into judgment with thy servant, O Lord, *but* regard me with an eye of mercy. When it hears the emphasis on *servant*, it expects another conclusion; as, Enter not into judgment with thy *servant*, O Lord, but enter into judgment with those who are not thy servants. The same also will be found in the emphases on the words *fight* and *justified*. So that the sentence will seem to point at several different meanings, and to have no consistency. But if it be read in the following manner, the meaning and connection will be obvious. Enter not into judgement with thy servant" O Lord" for in thy' fight, shall no man liv'ing be justified. Here we see the whole meaning is obvious, and that there is a great deal more implied, than the mere words could express, with the aid of proper emphasis. Enter not into judgment with thy servant, O Lord—That is, enter not, O Lord, into the severity of judgment with thy creature,—For in thy' fight,—which is all-piercing and can spy the smallest blemish—shall no man liv'ing be justified.—No man on earth, no not the best shall be found perfect, or sufficiently pure, to stand the examination, of the eye of purity itself.—For in thy' fight shall no man liv'ing be justified. Upon this sentence, thus pronounced, the following beautiful passage in Job may be a comment.

How then can man be justified with God? or how can he be clean that is born of woman? Behold even to the moon, and it shineth not; yea the stars are not pure in his sight. How much less man, that is a worm; and the son of man which i's a worm.

THE following verse is generally pronounced in a manner equally faulty.

IF we say that we have no si'n, we deceive our-

selves, and the truth is not i'n us: but if we confess our si'ns, He is faithful and just to forgive us our si'ns, and to cleanse us from all unrig'hteousness.

"If we say that we have no si'n",—Here by laying the strong emphasis on the word *say* we are led to a wrong meaning, as if we only said it with our lips, but did not think so. How then can the conclusion follow of deceiving ourselves? We may deceive others by saying what is false, but it is only by thinking falsely we can deceive ourselves. Which is the true meaning of the words properly pronounced. If we say that we have no si'n, we deceive ourselves---That is, If there be any amongst us, so vainly blind to their own faults, as to imagine they are without sin, they deceive themselves. This sentence is not an affirmative one, but conditional. It does not say that there any such amongst us, but, *If* there be any such; and therefore the conditional particle *If*, is in this case emphatical. If we say that we have no si'n, we deceive ourselves---and the truth is not i'n us. Here is another fault committed in laying the emphasis on the words i'n us only, whilst the word truth, which is the important one, is slightly passed over. And the truth is not i'n us. That is, the opinion entertained of ourselves is false. This strong emphasis laid only on the words i'n us, is the more unpardonable in those who lay such an emphasis on the word *say*, because it by no means follows that the truth is not in us, because we say otherwise; a man may think the truth, and say the contrary; and this very phrase proves the meaning of the text as before explained, that it relates to thinking, not saying; as it expressly says the truth is not *in* us, that is, we *think* falsely.

"But if we confess our si'ns"—Here again the false emphasis is laid on the word *sins*, whilst the principal circumstance that of confessing our sins is slightly passed over. But if we confess our sins,---that is, if upon a thorough self-examination, after

having discovered our sins, we make an humble acknowledgement of them, with a contrite heart, filled with penitence, and a thorough desire and intention of reforming; (for all this is implied in the word *confess*, as no other sort of confession can be of any avail towards obtaining the consequential grace promised from it.) How emphatical therefore ought this word to be which implies so much!

THERE is another word in this sentence which is hurried over as if it were a mere particle, when in this place it is a word of strong import, I mean the word *but*. It is usually read, but if we confess our sins, as if it were a mere disjunctive particle. Whereas *but* in this situation stands in the place of the words, *on the other hand*, as may be seen by reading the two members of the sentence and uniting them by those words.

IF we say, that we have no sin, we deceive ourselves, and the truth is not in us; on the other hand, if we confess our sins—

BUT—therefore standing in the place of words, should be made emphatical, as all particles are when they are substituted in the place of words.

BUT, if we confess our sin's, he is faithful and just to forgive us our sin's—Who is faithful and just to forgive us our sins? Could any one conceive that it is the great God of the Universe, who is here spoken of in so slight a way. Throughout the whole service indeed the awful name of God is treated so familiarly, and so little distinguished even from any particle of three letters, as must give great offence to pious ears. It is said of the great Robert Boyle, that he never mentioned the name of God, even in private discourse, without making a perceptible pause after it. How much more would this practice become those who are engaged in the solemn act of public worship, and how much would it add to the solemnity of that worship? In this particular text, some peculiar manner of distinguishing the relative, which

stands for the name of God, is more essentially necessary, because his name was not before mentioned, and the sentence cannot even be made sense without it. The pronoun *He*, should therefore be made very emphatical, and both be preceded, and succeeded by a perceptible pause ; at the same time the eyes should be devoutly raised towards heaven, to explain and enforce by the look, what is deficient in the expression. " But, if we confess our sins, "*He*" is faithful and just to forgive us our sins," &c. These last words are generally as improperly read as the rest. ---The chief emphasis is here also often placed on the word *sins*, which not only mars the sense, but produces a sad cacaphonia, very disagreeable to the ear, by the three successive emphases on the word *sins* in the same sentence. As, " If we say we have no sin, we deceive ourselves, and the truth is not in us; but if we confess our sins, *He* is faithful and just to forgive us our sins", &c. The want of laying the proper emphasis on the word *confess*, in the former part of the sentence, produces the same mistake in not laying it right on the word *forgive* in the latter, as the one is a consequence of the other. If we confess our sins, *He* will forgive our sins.

THE words, *faithful* and *just*, by being hurried over, lose their whole force and import. When properly pronounced, there is implied in them, by means of emphasis, that God has entered into a covenant with man, that upon confession and repentance he will forgive him his sins ; his faith and justice therefore are both engaged in the performance of this covenant. " *He*" is faithful, and just, to forgive us our sins--- and to cleanse us from all unrighteousness."

HERE the emphasis on the word unrighteousness, is as unfortunately placed as any of the others. For the emphasis ought to be stronger both on the words *cleanse*, and *all* ; the meaning of the sentence being, That God, upon our confession and penitence, will not only forgive our sins, but likewise cleanse us,

not from unrighteousness only, but from a'll unrighteousness. He will purify us entirely, so that no taint of our former sins shall remain.

I SHALL now read the text in the two ways, first in the usual manner, and afterwards in what I apprehend to be the right way, in order that the difference may be made more apparent.

"If we say that we have no sin, we deceive ourselves, and the truth is not in us; but if we confess our sins, he is faithful and just to forgive us our sins, and to cleanse us from all unrighteousness."

Now in the other way.

If we say that we have no sin, we deceive ourselves, and the truth is not in us: But, if we confess our sins, "He" is faithful, and just, to forgive us our sins, and to cleanse us, from all unrighteousness.

HAD there been proper marks invented for emphasis, such gross errors could not have been committed. And many passages in authors are, on that account, unintelligible to most readers. To give a remarkable instance of this, in the play of Macbeth. There is a passage which, as it has been generally spoken on the stage, and read by most people, is downright nonsense; which yet in itself is a very fine one, and conveys an idea truly sublime. I mean an expression of Macbeth's, after he has committed the murder, where he says,

Will all great Neptune's ocean wash this blood
Clean from my hands? No—these my hands will rather,
The multitudinous sea incarnardine,
Making the green one, red.

Now the last line pronounced in that manner, calling the sea, the green one, makes flat nonsense of it. But if we read it with proper emphasis and stop, and say, making the green—one red. Here is a most sublime idea conveyed, that his hands dipped into the sea, would change the colour of the whole ocean

from green to red; making the green—o'ne red. Nor, if we consider the disturbed state of his imagination at that time, will this thought, hyperbolical as it may seem at first view, appear at all unnatural. For it is highly probable that his fancy, at that instant, presented all objects about him as of that sanguine hue; nay, converted the very atmosphere that surrounded him, into a sea of blood.

PARTICLES, whenever they are emphatical, change the meaning of the words from that which belongs to them as pronounced in the common way. Thus if we read this line of Othello in the following manner,

Put out the light, and then, put out the light;

it is nonsense. But by marking the particle *thè* in the repetition of the same words, a new idea and a new meaning is presented to the mind.

Put out the light, and then put out *the* light.

That is, the light of life, put in opposition by force of this emphasis, to the light of the candle.

Or else the emphasis on particles introduces accessory ideas not expressed in the words; or marks the degrees of emotion better than it could be done otherwise. Of the first we have an instance in these lines of Tamerlane:

Can'st thou believe' thy prophet', or what's more,
That power supreme that made thee' an'd thy prophet.

Under this emphasis on the particle, *an'd*, is couched the following meaning; "this prophet whom thou worshipest, and to whom thou payest the chief honours, was only a Creature like thyself, made by the same Almighty Being, and subject to the same laws." Of the other we have an instance in this line of Othello:

Perdition catch my soul but I do lo'Ve thee.

This is the usual way of pronouncing that line, by

which its peculiar beauty and force is lost. But when it is repeated thus,

Excellent wench!

Perdition catch my soul but I *dò* love thee——

the emphasis on *dò*, marks the vehemence of his affection, much better than any emphasis on the verb love could. For when the emphasis is laid on the verb love, *do*, becomes a mere expletive, being an unnecessary sign of the present tense. But when an emphasis is placed on *do*, it becomes an auxiliary verb, signifying an act of the strongest affirmation.

EMPHASIS is of two kinds; simple or complex. Simple, when it serves only to point out the plain meaning of any proposition: complex when, besides the meaning, it marks also some affection or emotion of the mind; or gives a meaning to words, which they would not have in their usual acceptation, without such emphasis. In the former case, emphasis is little more than a stronger accent with but little change of tone; when it is complex, besides force, there is always superadded a manifest change of tone. Simple emphasis belongs to the calm and composed understanding; complex, to the fancy and the passions.

By means of Emphasis, what passes in the mind is often shewn in a few words, which otherwise would require great circumlocution. Of which take the following instance from the play of *All for Love*.

——— the fault was mine

To place thee there, where only, Thou, could'st fail.

In this scene Anthony, having found out that his friend Dolabella, whom he had employed on a commission to Cleopatra, instead of discharging the trust reposed in him, had suffered his own passion for that dangerous beauty so far to prevail, as to give up his friend's cause, and urge his own love-suit to her; at first, upbraids Dolabella in the bitterest terms for his treachery. But afterwards when he cools a little,

and his affection for his friend begins to revive, he palliates the fault of Dolabella, and takes the blame to himself, by reflecting on the bewitching power of Cleopatra's charms, and that he should not have exposed his friend to a temptation so irresistible. Now, let us see how much more there is implied in those words, to be conveyed by the force of emphasis, than could be if the words were uttered without it.

—— the fault was mine
To place thee there——

To place thee in so dangerous a situation; to give you an opportunity of a private interview with a woman of such fascinating charms.

——where on'ly——

The single situation in the world in which

——Thou——

Thou who wert my bosom friend; thou whose perfect honour and fidelity I have approved, throughout our whole course of friendship, on all other occasions---

——Could st fail.

could'st possibly have been found deficient in friendship or in duty.

It is this latter use of emphasis chiefly that gives life and spirit to discourse, and enables it to produce its noblest effects. By this it is that we have it in our power not only to make others conceive our ideas as we conceive them, but to make them also feel them, as we feel them. By the use of simple emphasis, truths may be conveyed, and the understanding enlightened, if the hearer will be at the pains of commanding his own attention. But, by the use of the complex kind, the affections and passions are excited, the fancy agitated, and the attention of the hearer engaged by the delight which accompanies the very act of attending. In the former, the

mind is for the most part passive; a state in which it cannot long remain, with satisfaction to itself. In the other its activity is roused, and it is conscious of that activity, without any labour of its own; which is one of the most agreeable states, that can be conceived, to the human mind, made up as it is of restlessness and indolence. The mind thus constituted, grows equally weary of an unactive state, or of much labour of its own; but delights in being exercised at the expence of the labour of others. And this is one of the chief reasons that dramatic representations have ever held the first rank amongst the diversions of mankind, from the effects which those of the best kind produce, as described by Horace :

——— *Pectus inaniter angit,
Irritat, mulcet, falsis terroribus implet
Ut magus, &c.*

And on the same account the powers of oratory are reckoned amongst the noblest that belong to human nature, and productive of the highest delight that the mind can receive. But as the powers of oratory cannot be at all exerted without the use of emphasis; nor the passions of the hearers be roused, or their minds interested in what is offered to them, without the use of the complex kind, *what* a pity it is that so little care is taken about so important an article in reading. For the right use of which there is neither any method known, nor rules laid down in our course of education; which is the chief reason that public reading is in general so disgusting, and public speaking so uninteresting. Whereas nothing would be more easy than to instruct children in the most perfect use of emphasis, complex as well as simple, at the same time that they learn to read, and to make the same progress in the one, as in the other. The yet uncorrupt ear, and the flexible organs of speech, would be capable of receiving, distinguishing, and uttering all the variety of tones in their

just proportions, in the same manner as in singing; were there but preceptors equally qualified to teach them by rules, examples, and practice.

WITH regard to simple emphasis, it is certain that every man, who clearly comprehends what he says in private discourse, never fails to lay the emphasis on the right word; when therefore he is about to read, or repeat the words of others, or his own, in public, let him only reflect on the place where he would lay the emphasis, supposing these words had proceeded from the immediate sentiments of his own mind, in private discourse; and he will have an infallible rule of laying the simple emphasis right, in all sentences whose meaning he clearly comprehends. This rule is so obvious, and so easy to be observed, that it is astonishing to find, every where, both in reading and reciting, such an abuse or neglect of emphasis. But the cause of this is easily explained. In teaching to read by the eye, masters instruct pupils in the use of such marks as are presented to the eye; now as there are no visible signs but letters and stops, and as the words are distinguished from each other, only by a greater distance between them, than between the letters which compose them; and the different members of sentences, by little crooked figures; the eye has no assistance in the two most important parts of reading, accent and emphasis; and therefore in those it is, that the chief blunders are committed. It is true, whoever is told that he is always to pronounce his words exactly with the same accent that he speaks them, provided he be master of the right pronunciation, need not have any visible mark to point out the accent; but even this easy rule is so seldom inculcated, that there are few free from errors in this respect; especially when they attempt to read or recite any thing with more than usual solemnity and pomp. But with respect to emphasis, it is impossible to lay it right, unless a man first has clearly comprehended the meaning of what he is about to

read; and as this is difficult to be done at sight, after long practice and experience, even by the best readers; nay, as it is impossible for them to do it without some errors, and never with the same degree of accuracy, as after a perusal of what they are to read aloud, how much less are we to expect it from such as are learners, even under the best instruction; but least of all from those, who are taught in such a method, as does not make this a necessary part of reading. I appeal to the experience of mankind, whether, in general, any thing else be taught but the pronunciation of words and observation of the stops; and whether any one, who can readily give utterance to all words offered to the eye, and put them together, or separate them, accordingly as the stops direct, does not think himself qualified to read any thing aloud at sight, so as readily to undertake it in the hearing of any persons when called upon? All this arises from a mistake, which men naturally enough fall into, who judge of language only in its written state; that sentences are wholly composed of words and stops, because there are no other visible marks offered to the eye; but the man who considers language in its primary and noblest state, as offered to the ear, will find that the very life and soul of speech, consists in what is utterly unnoticed in writing, in accent and emphasis: And as the man who attempts to pronounce words, without observation of accent, really does not utter words, but syllables; so the man who attempts to pronounce sentences, without emphasis, really does not utter sentences, but words. So that in speech, words are the body; pauses and stops give it shape and form, and distinguish the several parts of the body; but accent and emphasis are the life, blood, and soul, which put it in motion, and give it power to act. And as nothing can be more tedious to the ear, or irksome to the mind, than a long succession of mere lifeless words, we need not wonder that our public readers

and reciters, so instructed, are either so little attended to, or heard with disgust.

I WOULD therefore recommend it to every one, who has any thing to read or recite in public, to reflect in what manner, and with what kind of emphasis, he would point out the meaning, if he were to deliver those words, as proceeding from the immediate sentiments of his own mind. With this point in view he cannot fail of finding out the words, on which, in that case, he would lay the emphasis. Let him therefore give a particular mark to those words, such as one of the accents used in Greek; that whenever he reads, he may be put in mind of laying a due stress on them, by those visible marks; otherwise he will be apt, from habit, to fall into his usual manner of reading. And in every recital, when the words are well fixed in the memory, let the chief article of attention be, to lay the stress upon those words only, which he had before so marked. And this I take to be the surest and best way of counteracting bad habits, arising from the very defective method in which we are taught and practised in the manner of reading aloud and reciting.

If it be said, that though in reading or reciting the works of others, men may be apt to make mistakes in the article of emphasis, yet when they deliver compositions of their own, or speak their extemporaneous sentiments in public, it is impossible they can be guilty of any such error, I believe, upon examination, the matter of fact would be found strongly against this opinion. For I have known few authors, and many instances have fallen in my way, who did not read their own compositions, exactly in the same way as they would those of any other writer; excepting perhaps their doing it with more emotion, and thereby rendering any absurdity in their manner the more glaring. And with respect to extemporaneous speaking in public, I have not known many instances in my life in which the artificial manner,

got from a bad habit of reading, or imitations of others, has not supplanted the natural manner of speaking; and even in the best, their delivery has in many parts been much affected by it. The man is apt to harangue his fellow citizens, much in the same way as the boy was accustomed to recite before his school-fellows; unless where nature breaks through the force of habit, when the heart of the speaker is much engaged in his subject, and when he delivers himself wholly from feeling. I have known some instances of this kind in reciting also on the stage where the same performers, who in the unimpassioned and declamatory passages of their characters, were generally wrong in laying the emphasis; whenever they entered into the more animated parts, and the passion which they represented took full possession of them, were always right in that article.

IF the use of the simple emphasis, which has so plain, general, and certain a rule to point it out, be yet so mistaken, what shall we say to that of the complex kind; which is infinitely more comprehensive, intricate, and difficult; and yet is utterly without either rules, or examples to point out its true use? Though this is one of the most important branches of delivery, since the power of animating and affecting the hearers, depends much upon it. As words are marks of ideas, so are tones of energies and affections of the mind; and as we cannot make known our ideas to others, without a sufficient number of words, to mark, not only their difference in gross from each other, but also the nicer distinction of degrees in the same idea, together with their various relations; so cannot we manifest, or communicate to others the several feelings of the mind, in conceiving and uttering its ideas, and the various proportions of those feelings, without a suitable number, and equally regular and nice distinction of tones. But here art has entirely deserted us, and left us to guide

ourselves as well as we can. And indeed all her exertions seem to have been confined within the bounds of written language, where she has the faithful eye to guide her by sure and fixed marks; nor has she, hitherto amongst us, dared to make any excursions, in the more extensive, and nobler provinces of spoken language, the ways through which are to be found, only by the information of the uncertain ear; which, if not well instructed, and early cultivated, must ever prove a false guide. Hence it comes to pass, that words, as marks of our ideas, are tolerably well regulated, and reduced to order; whilst tones, the marks of our feelings, are left wholly to chance. The natural consequence of which has been, that many discourses, good in themselves, are pronounced without affecting the hearers; and that in a nation abounding in good writers, a good speaker is a prodigy. But of this I shall have occasion to speak more at large under the head of tones. At present I shall content myself with closing this head, by laying down the only rule, which appears to me to be of any considerable benefit in practice, towards making the best use that can be, as things are now circumstanced, of the complex emphasis. And that is directly the same rule before laid down with regard to the simple emphasis; that every one should content himself with the use of those tones only that he is habituated to in speech, and to give none other to emphasis, but what he would do to the same words in discourse. Thus, whatever he utters will be done with ease, and appear natural; whereas, if he endeavours at any tones, to which he is not accustomed, either from fancy or imitation of others, it will be done with difficulty, and carry with it evident marks of affectation and art, which are ever disgusting to the hearer, and never fail to defeat the end of the speaker.

LECTURE V.

OF PAUSES OR STOPS.

THE next head of which I am to treat, is that of pauses, or stops.

STOPS or pauses, are a total cessation of sound during a perceptible, and in numerous compositions, a measurable space of time. The use of these is equally necessary to the speaker, and to the hearer. To the speaker, that he may take breath, without which he cannot proceed far in delivery; and that he may relieve the organs of speech, by these temporary rests, which otherwise would be soon tired by continued and uninterrupted action: To the hearer, that the ear also may be relieved from the fatigue, which it would otherwise endure from a continuity of sound; and that the understanding may have sufficient time to mark the distinction of sentences, and their several members. These pauses being thus necessary and useful, become ornamental also in verse, when reduced to exact proportions of time, in the same way as in music.

BUT as in common discourse, and in most compositions in prose, there is no necessity to observe such nice proportion of pauses, they have besides their duration, marks of a surer kind annexed to them, to point out their nature; and these are, certain notes of the voice, which declare of what kind the pauses are, at the instant they are made; and inform the mind what it is to expect from them; whether the sense is still to be continued in the same sen-

tence ; whether the succeeding one is to be the last member of the sentence ; whether more are to ensue ; or whether the sentence be closed, and a new one is to begin.

THE great utility of this practice will appear, when we consider how necessary it is that the hearer should be able to accompany the speaker in all that he utters, so as fully to comprehend his meaning ; and therefore he should be spared the trouble of attending to any thing else but his meaning. Now, if pauses had no other mark of distinction, but the time of their duration, it is evident that not only the speaker must always be exceedingly nice, in observing the exactest proportion of time, with regard to the different pauses, (a thing scarce practicable in irregular discourse) but the hearer also must employ his whole attention, during those pauses, in measuring their exact duration, without which he must mistake their nature ; a thing equally impracticable, or which, if attempted, must by this distraction of the attention, do great injury to the principal point in view, a full conception of the meaning. Whereas, when the nature or kind of pause, is declared at its beginning, by the sure mark of a note or tone of the voice, it matters not afterwards, to the hearer, whether the speaker observes any due proportion of time or not ; for he is at that instant prepared to accompany him, whenever he pleases to set out ; whether it be suddenly, or whether he chuses to delay longer than is necessary. For he knows by the tone what the pause should be, whether the speaker observes the due proportion of time or not.

IT is true, in poetical compositions, the skilful ear will not be satisfied without a due observation of the proportion of pauses, as well as sounds ; but it is because, in that case, it has a right to be pleased itself, at the same that it is the instrument of conveying the meaning to the understanding, and its disgust arises from the disappointment. But the in-

terests of the understanding receive no farther prejudice, the notes or tones still proving sure guides to the sense, than what may arise from want of attention, occasioned by such disgust of the ear.

BUT in all speeches and harangues that are more loose, and free from the fetters of measure, this circumstance has given the speaker such a power over the pauses, as, judiciously used, may contribute much to the main point in view, that of strongly inculcating his meaning. For, by this means, he may always proportion his pauses to the importance of the sense, and not merely to the grammatical structure of words in sentences, making like pauses to all of like structure, without distinction. For instance, if there be any proposition or sentiment which he would enforce more strongly than the rest, he may either precede it by a longer pause than usual, which will rouse attention, and give it the more weight when it is delivered; or, he may make a longer pause after it is closed, which will give time for the mind to ruminate upon it, and let it sink deeper into it by such reflection; or, according to the importance of the point, he may do both. He may go still farther, and make a pause before some very emphatical word, where neither the sense nor common usage would admit of any; but this liberty is to be used with great caution. For as such pauses excite uncommon attention, and of course raise expectation, if the importance of the matter be not fully answerable to such expectation, it will occasion disappointment and disgust. This liberty therefore is to be seldom taken, and never but where something extraordinary and new is offered to the mind, which is likely to be attended with an agreeable surprise. For pauses of this sort put the mind into a state of suspense, which is ever attended with an uneasy sensation, and for which it will always expect to have compensation made, by a greater degree of pleasure, than it otherwise could have had.

BUT in the use of the tones which mark the pauses, great care must be taken to avoid those two artificial tones, with which every one is taught to read; the bad effects of which I need not now expatiate on, having shewn them at large in my first lecture. And as this is one of the chief sources of the disgusting monotony, and unnatural manner of delivery, which is so generally complained of in our public readers and speakers, too much pains can not be taken to get the better of it. The truth is, that the tones which mark the pauses in speaking, have an infinite variety, according to the matter of the discourse, and disposition of mind in the speaker; whereas those in reading, as I shewed before, are reduced to two. I would, therefore, recommend it to every person who has any thing to deliver in public, to make use of the same rule for his guide with regard to the tones belonging to the stops, as was before laid down with regard to those appertaining to the complex emphasis, and for the same reasons; because he is master of these, he will do it with ease; his delivery will appear natural, and free from all marks of affectation.

By means of these tones that mark the pauses, readers may, at any time when they find it necessary, take breath even at the smallest pause, without prejudice to the sense; as the tone sufficiently marks the nature of the pause, without reference to time: but in this care is to be taken by the speaker that the true tone be given to the pause at the time it is made, for thus the hearer will have notice that the sentence is not closed, and his attention is only suspended, without perplexing his understanding. And he may have a sure rule for using the true tone, by giving exactly the same one that he would, were he to proceed more quickly to the next member of the sentence, and were not to make a longer stop than ordinary. The want of knowing this circumstance, or rather the false rule by which people are instruct-

ed, that the breath is never to be drawn, but when there is a full stop or close of the sense, has made it exceedingly difficult to many to utter long sentences, and impossible to those who are short-winded. They are therefore either apt to run themselves entirely out of breath, (which is always disagreeable, destroying all force and grace) and not to stop until necessity obliges them to it from failure of breath; which is therefore likely to happen in improper places: Or else they subdivide the long sentence, into as many distinct sentences, as they make times of breathing, to the utter confusion of the sense. For as they have been taught, not to take breath, but when they make a full stop, they habitually use the tone of a full stop, whenever they take breath. It is of as much importance to a speaker that he should have at all times a sufficient command of breath, as that an organ should be supplied with a proper quantity of air; nothing therefore can be of more moment to him, than the practice of the rule which I have laid down, as it will enable all who do not labour under some great infirmity in point of breathing, to go through the longest periods, without any perceptible defect of that kind.

THERE is no article in reading more difficult than that of observing a due proportion of stops, occasioned by the very erroneous and inaccurate manner, in which they are marked by printers and writers. Stopping, like spelling, has at different periods of time, and by different persons, been considered in a great measure as arbitrary, and has had its different fashions; and these fashions have been spread, and become general, by being adopted by the printers most in vogue. The art of punctuation is of modern invention, and probably was not known, previous to the discovery of printing, at least we are sure that the ancients made not any use of stops in their writing. A plain proof of what I asserted in my first lecture, that the art of writing amongst the

ancients, was not calculated for the use we put it to, of reading works aloud to auditors, but only to enable the speaker to get the words by rote, in order that he might recite them from memory. And happy had it been for the state of modern elocution, that the art had still remained unknown; for then every one who had any thing to deliver in public, must, like the ancients, have been obliged either to recite it without book, or apply himself closely to study the meaning of what he had to read, so as to be able to deliver it properly. Nor should we then have had those reading tones, before mentioned, which have been annexed to the stops; nor those false pauses and rests of the voice, which have been introduced by false punctuation: But every one, having no rules to misguide him, would of course follow the obvious one, that of reading words as he would speak them.

It is evident that to mark the stops properly in writing, every perceptible cessation of sound in the voice ought to have a mark; but this is far from being the case in the present practice of punctuation, continual instances occurring, where the voice ought to be suspended, without any comma appearing; and instances as frequent, where commas are put down in places where there ought to be no suspension of the voice. The truth is, the modern art of punctuation was not taken from the art of speaking, which was never studied by the moderns, but was in a great measure regulated by the rules of grammar; that is, certain parts of speech are kept together, and others divided by stops, according to their grammatical construction, often without reference to the pauses used in discourse. And the only general rule by which pauses can be regulated, has been either unknown, or unattended to: which is, that pauses in general depend upon emphasis. I have already shewn that words are sufficiently distinguished from each other by accent; but to point out their meaning when ranged in sentences, emphasis and pauses are

necessary. Accent is the link which connects syllables together, and forms them into words; Emphasis is the link which connects words together, and forms them into members of sentences; but that there may be no mistake to which emphasis the words belong, at the end of every such member of a sentence there ought to be a perceptible pause. If it be asked why a pause should be any more necessary to emphasis than to accent, or why emphasis alone will not sufficiently distinguish the members of sentences without pauses, as accent does words from each other; the answer is obvious, that we are pre-acquainted with the sounds of the words, and cannot mistake them when distinctly pronounced, however rapidly; but we are not pre-acquainted with the meaning of sentences, which must be pointed out to us by the speaker; and as this can only be done by evidently shewing what words belong to the emphatic one, unless we make a pause at the end of the last word belonging to the former emphatic one, we shall not be able to know, at all times, whether the intermediate words between two emphatic ones, appertain to the former or the latter; which must breed a perpetual confusion in the sense. This will be sufficiently illustrated by two of the examples given in my former upon Emphasis: for in the line quoted from Macbeth, had they placed a comma at the end of the word *green*, as thus—

Making the green, one red—

the sense could not have been mistaken. And had they placed three commas in the line quoted from All for Love, as thus—

To place thee there, where only, thou, couldst fail—

the full import of the passage would have been at once perceived. Whoever therefore has a mind to read any piece correctly, must stop according to this rule. Let him first find out and mark each emphatic

word, then let him examine what number of words belong to that emphatic one, and at the last of those let him place a comma, or such other stop as the sense requires. The tones appertaining to these pauses, and the time taken up in them must be left to his own judgment; and his best rule will be to reflect what tones he would use, and what time he would suspend his voice, were he to speak them as his own immediate sentiments. And whoever reads any thing at sight, would do well to pay as little regard to the stops as possible, and be chiefly attentive to the meaning of the words.

OF THE PITCH AND MANAGEMENT OF THE VOICE.

THE next points I am to treat of, are the pitch and management of the voice; articles of the utmost importance to give due force and proportion to all the others. To the being heard with satisfaction, it is necessary that the speaker should deliver himself with ease. But if he does not know how to pitch his voice properly, he can never have the due management of it; and his utterance will be painful to himself, and irksome to his hearers.

EVERY speaker who is not corrupted by bad habit, has three pitches in his voice, the high, low, and middle pitch. The middle pitch is that which is used in ordinary discourse, from which he either rises or falls according as the matter of his discourse, or emotions of his mind require. This middle pitch therefore is what ought to be generally used, for two reasons; first, because the organs of the voice are stronger, and more pliable in this pitch, from constant use: And secondly, because it is more easy to rise or fall from that pitch, to high or low, with regular proportion.

MOST persons, through want of skill and practice, when they read or speak in public, fall into one

of the extremes. Either through timidity and diffidence they use the low pitch, in which they are not heard at all, or with so much trouble to the listner, as soon to weary attention; or if they aim at avoiding this fault, they run into the high pitch; which is productive of consequences equally bad. The organs of the voice, in this unusual pitch, are soon wearied, and langour and hoarseness ensue. And as the reason for continuing it, will be equally strong during the whole discourse, as for the first setting out in it, the speaker must lose all the benefits which arise from variety, and fall into a disgusting monotony.

THE prevalence of this practice arises from a common mistake in those who speak for the first time in a large room, and before a numerous auditory. They conclude it impossible that they should be heard in their common pitch of voice, and therefore change it to a higher. Thus they confound two very distinct things, making high and low, the same with loud and soft. Loud and soft in speaking, is like the *forte* and *piano* in music, it only refers to the different degrees of force used in the same key: whereas high and low imply a change of key. A man may speak louder or softer in the same key; when he speaks higher or lower, he changes his key. So that the business of every one is to proportion the force or loudness of voice, to the room, and number of his auditory, in its usual pitch. If it be larger than ordinary, he is to speak louder, not higher; in his usual key, not in a new one. And whoever neglects this, will never be able to manage his voice with ease to himself, or pleasure to his hearers.

IT is evident that he who begins in the high pitch on a supposition that he could not otherwise be heard, must for the same reason continue in that pitch throughout. And they who set out under this delusion are apt to continue in it all their lives, having but little chance of being informed of their error.

So that whenever they deliver any thing in public, they of course fall into this unnatural key.

THIS error is no where more observable than in the usual manner of reading Divine Service. The unnatural pitch of voice, is the first thing that strikes every judicious ear, in the first sentence the clergyman utters, which is continued throughout; nor have I heard many in my life who read the Service in their own proper pitch. The quantity of sound, necessary to fill even a large space, is much smaller than is generally imagined; and to the being well heard, and clearly understood, a good and distinct articulation, contributes more than power of voice. Possessed of that, a man with a weak voice, has infinite advantages over the strongest without it. If the voice be weak, and the articulation good, the attention and silence of the auditory will be proportionally greater, that they may not miss any thing that is said; whereas they are under no such apprehensions from a loud speaker. He who delivers himself in a moderate pitch, whenever his subject demands that he should rise to a higher, or sink to a lower, does it with ease and due proportion; and produces the effects which are to be expected from such change, and agreeable variety. Whilst he who takes a high pitch, cannot rise upon occasion without running into discord, nor sink with any rule of proportion to guide him. They who, to avoid this fault, run into the opposite extreme, and begin in a lower pitch than is natural to them, err indeed of the safer side, but are equally distant from the point of truth. It is true it is more easy to rise gradually and proportionally than to descend; but whilst they remain in that key, it will appear equally unnatural, and more languid than the other. And they will be very apt, through the body of their discourse, to run chiefly into that key in which they had set out. The true, safe, and sure rule (unless upon extraordinary occasions indeed) is always to begin in your usual pitch

of speaking ; if that should not prove strong enough, strengthen it by practice ; if there be such a natural weakness in the organs as that you cannot be heard in public assemblies in that pitch, you had better give over all thoughts of appearing in them ; or if your profession obliges you to it, you must give up all hopes of speaking gracefully, and agreeably, or even intelligibly. For he who is obliged to strain his voice, in order to be heard, will scarce articulate well. The office of articulation is of a very delicate nature, and requires that the organs which perform it should not be disturbed, or suffer any violence ; which must always be the case when the voice is pushed out upon them with uncommon force. I have known instances of persons with very strong voices, of whom in their utmost exertions of them, it has been very justly observed, that there was no hearing what they said, they spoke so loud ; for the torrent of the voice, left neither time nor power in the organs, to shape the words properly, but bore away with it clustered and uncouth masses of abortive syllables.

THE best rule for a speaker to observe is, never to utter a greater quantity of voice than he can afford without pain to himself, or any extraordinary effort. Whilst he does this, the other organs of speech will be at liberty to discharge their several offices with ease ; and he will always have his voice under command. But, whenever he transgresses these bounds, he gives up the reins, and has no longer any management of it. And it will ever be the safest way too, to keep within his compass, rather than go at any time to the utmost extent of it ; which is a dangerous experiment, and never justifiable but upon some extraordinary emotion. For even in that case, the transgressing the limits in the least, (difficult as the task is for a speaker to keep within bounds, when under the influence of such emotion) will scarce be pardoned : For, as the judicious Shakespeare has well observed in his instructions to the player, "*In the*

“very torrent, tempest, and as I may say whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness.” For the same reason also, every speaker should take care in the management of the breath, always to get a fresh supply before he feels any want of it; for whilst he has some to spare, he recruits it with such ease, that his hearers are not at all sensible of his doing it. Whereas if he waits until he is put in mind of it by any degree of uneasiness, he not only does it with more difficulty to himself, but he may depend upon it that his hearers also have felt his uneasiness, and been sensible of his difficulty. For so strong is the sympathy between the organs of speech, and those of hearing, that the least uneasiness in the one, is immediately perceived by the other.

I SHALL close my observations on this head with two rules; one, for giving strength and power to the voice in its natural pitch. The other for adjusting the proper quantity or degree of loudness in the voice, proportioned to the size of the room and the number of the auditory. The first rule for strengthening the voice, is this. Any one, who through habit, has fallen into a weak utterance, can not hope suddenly to change it; he must do it by degrees and constant practice. I would therefore recommend it to him, that he should daily exercise himself in reading, or repeating in the hearing of a friend; and that too in a large room. At first his friend should stand at such a distance only, as the speaker can easily reach, in his usual manner of delivering himself. Afterwards let him gradually increase his distance, and the speaker will in the same gradual proportion increase the force of the voice; for the method of increasing by degrees is easy in this as in every thing else, when sudden transitions are impracticable; and every new acquisition of power, enables you the better to go on to the next degree. When he shall have thus got to that distance, beyond which the speaker cannot be

heard without straining, and forcing his voice, there let him stop; and let that be the usual place of his standing to hear the most part of what is declaimed; because, when the speaker is able by practice to manage his voice in that extent, he will certainly be able to command it in all the inferior degrees. Though for the more gradual unfolding of the organs, and regular increase of the quantity of the voice, it will be always right for the hearer to begin at each day's exercise with the shortest distance, and increase it by degrees till he arrives at the utmost; in which situation, for the reason before assigned, the chief part of the exercise ought to be performed.

THE second rule for giving a proper degree of loudness, or issuing a sufficient quantity of voice proportioned to the room and the audience, which is commonly called pitching the voice, is this. Let the speaker, after having looked round the assembly, fix his eyes on that part of his auditory which is farthest from him, and he will mechanically endeavour to pitch his voice so as that it may reach them. This is what we constantly practice in common discourse, for we always proportion the loudness or softness of voice, to the distance of the person to whom we are speaking. When the speaker therefore shall have fixed his eye upon the most distant part of his audience, his business is to consider himself as addressing his discourse to some one amongst them, in such a manner as that he may be heard by him, and if the person be not beyond the reach of his voice, he will not fail to effect it. But still he is to take care not to change his usual pitch in order to do this, but only to add force or degrees of loudness in proportion to the distance. This is what we do in life when we call after any person to come back; we add loudness to our voice according to the distance he has got from us, but we never change the key, or bawl, till we find that he has got so far, as that his ear cannot be reached by the natural pitch of our voice. He

therefore who sets out in a higher key than is natural to him, in order that he may be heard by the most distant, may be justly said to bawl out his discourse, but not to deliver it.

THERE is another material circumstance to be attended to in pitching the voice, which arises from the construction of the room in which you are to speak; some being admirably contrived for the purpose of speaking, and others quite the contrary. Of course in the former, a much smaller quantity of voice will do, than in the latter. The first object of every speaker, ought to be to find out whether his voice can fill the room or not; and afterwards to proportion the quantity of it accordingly. By filling a room with the voice is meant, when there is such a quantity of it uttered, as not only will reach the extremities, but return also to the speaker. And a room may be said to be well constructed for speaking, when this is effected by a moderate exertion of a common voice. The two extremes are, when either a room through its size, or ill construction, will admit of no reverberation, or when the reverberation is made by an echo. I shall endeavour to find out what is best to be done in the three cases. In the first case, when the speaker can fill the room with his voice, his business is to find out what quantity will be sufficient to do it; that he may neither unnecessarily waste his voice by throwing out too much, nor diminish his power by using too little; but that he may have a perfect command and management of it, according to the different degrees of exertion, which may be required in the different parts of his discourse. The best way of finding this out, will be, to begin with a moderate quantity of voice, and to increase it gradually, till the speaker finds out the degree of loudness that is necessary to fill the room; which will be discovered to him by the return of the sound to his own ear, as soon as he has arrived at the proper pitch. With this degree, or quantity of voice, he

is to deliver all the more forcible, spirited, and impassioned parts of his discourse. For though he may be distinctly heard with a smaller exertion, yet it will not be in a manner so satisfactory to the hearer. Every speaker, therefore, in a well constructed room, which is not too large for his powers, may have an infallible criterion by which to judge of that point, as he may be sure that he has filled the ears of his auditory, when he has filled the room; and he may certainly know when he has filled the room, by the return of his voice to his own ear. This is one of the most valuable pieces of management that a public speaker can possess, and of which, with due attention, and a little practice, he may easily become master. This rule is on a supposition that the room is so constructed as to return the sound gently and equably, without any perceptible echo.

BUT in the second case, where the sound is suddenly reverberated by an echo, the difficulty to the speaker is much encreased. Nothing is more apt to mislead the unwary and unskilful speaker, than this circumstance in a room; for as his voice sounds much louder to himself on that account, he is apt to conclude that he is better heard; whereas the very thing which adds to the loudness, destroys articulation and distinction of utterance, which are essentially necessary to the being understood. For the quick and sudden reverberation of the sounds which have been uttered, makes such a jumble with those which are uttering, that the whole appears a confused babble of something like words indeed, but utterly unintelligible. In the former case, when the room is well constructed for speaking, the return of the voice is made in a moderate and equable manner; in the latter, it rebounds like a tennis-ball. In the first case, the undulation of sound, resembles the circles made in a smooth water by the gentle dropping in of a pebble, where all gradually increase in their circumference, and are regular in their figures: the other

resembles the motion of the water, when a stone is dashed violently into it, where all is irregular and confused. Nothing can shew the ignorance which prevails in the art of speaking in this age in a stronger light than this very circumstance; for there have been few rooms built for the purpose of speaking, in which the contrivers have not endeavoured, by artificial means, to procure as strong an echo as possible, in order to assist the speaker, when it is of all others the greatest hindrance to him. Whoever therefore has the misfortune to be under a necessity of speaking in a room of that sort, has no remedy but this. He must lessen the quantity of his voice until he finds no perceptible echo. It is true this will put it out of his power to exert himself, but all he can hope for in such circumstances is to be heard and understood; energy he must wholly give up, at least it must be confined to very small degrees.

THERE is another kind of echo in some rooms, which does not suddenly reverberate the sounds, but takes up some interval of time. Here the speaker must take care to be much slower, and distinct in his utterance than usual, and to make his pauses longer. He is to attend to the returning sound, and not to begin after a pause till the sound is ceased.

THE third case is, when a room is so large, or so ill constructed, that the voice of the speaker is lost before it reaches the extremities, or so far spent, that it has not force enough to return to him. There are many enormous buildings of this kind, such as the old abbeys, cathedrals, and halls, in which the speaker has no more advantage from being covered, than if he were in the open air. The only rule the speaker has here, is what was first mentioned, that of fixing his eyes on the most distant part of his auditory, and endeavouring to make himself heard by them in his natural compass; but if that cannot be, he is to deliver himself to the rest with as much force of voice as he can use without straining. Beside

those which have been already mentioned, there are some rooms too spacious to make any return of the voice from the extremities, which yet have, from the hollowness of the ground underneath, a strong echo. This is the case in many of our cathedrals. Whatever speaker has the misfortune to be obliged to deliver himself in one of these, has nothing for it, but to submit to necessity, and to get through his work as well as he can.

LECTURE VI.

T O N E S.

THUS far I have considered the several points that are fundamentally, and essentially necessary to every public speaker ; without which, he will be so far from making any impresson on his hearers, that he will not be able to command their attention, nor, in many cases, even make himself understood.

YET so low is the state of elocution amongst us, that a man who is master even of these rudiments of rhetoric, is comparatively considered, as one of an excellent delivery. This very circumstance, therefore, is a sufficient inducement to apply closely, at least to the mastery of these points.

BUT when a man has got so far, as I can see no reason that he should stop there, or that he should not farther endeavour to make himself master of every thing which can add grace or force to his delivery ; I shall now attempt to lay open the principles, that may serve as guides to him, in the use of the two remaining articles, tones, and gesture : upon which, all that is pleasurable, or affecting in elocution, chiefly depend.

BEFORE I enter upon the subject of tones, it will be necessary to fix the precise meaning of the term, language ; to know what it comprehends, and what are its bounds.

I DARE say there are few, who would not think it an affront offered to their understandings, if they were asked, ' what they mean by the term language ? ' as being a thing, which every rational creature, is

supposed necessarily to know. And, I fancy, upon such a question's being proposed, the first thought that would occur to every one, who had not properly considered the point, is, that language is composed of words. And yet, this is so far from being an adequate idea of language, that the point in which most men think its very essence to consist, is not even a necessary property of language. For language, in its full extent, means, any way or method whatsoever, by which all that passes in the mind of one man may be manifested to another. And as this is chiefly done by an agreement in the use of certain signs, it is no matter what those signs are; there being little or no natural connection between any verbal signs and our ideas, which is sufficiently evinced by the variety of languages that are spoken in the different countries of the world.

It is true, the facility with which the communication is carried on, by means of the organs of speech, preferably to any other method; together with some other reasons, which need not here be enumerated, have made mankind in general agree, in making articulate sounds or words, the symbols of their ideas; but we have ample proof that this did not arise from a principle of necessity, but convenience. For they who are born deaf, can make themselves understood by visible signs; and we have it on the best authority, that the Mimes of the Ancients, were perfectly intelligible, without the use of words. But why need I mention these, when every one who can read, knows, that our thoughts may be communicated by visible marks, as well as by articulate sounds?

I AM aware it will be said, that written language is only a copy of that which is spoken, and has a constant reference to articulation; the characters upon paper being only symbols of articulate sounds.

BUT though all who are blest with the gift of speech, by constantly associating the ideas of articu-

late sounds to those characters which they see on paper, come to imagine that there is a necessary connection between them, and that the one is merely a symbol of the other; yet, that it is in itself, a manner of communication entirely different, and utterly independent of the other, we have ample demonstration from this; that it can be perfectly understood by those, who never had, nor ever could have, the least idea of an articulate sound. This has been fully proved, in the case of many persons born deaf, who yet could read, and understand written language perfectly well, and write their thoughts with accuracy.

It may at first view be thought, that I am labouring a point of little or no consequence, farther than speculation; but, as I think I shall be able to shew that this fundamental error, with regard to our general idea of language, in confining it to such narrow bounds, has had a remarkable effect upon our practice; and that some of its noblest uses have been lost to us, through the want of a just notion of its comprehension; it must be granted, that before I proceed, it will be necessary, in the fullest manner, to clear up that point. The allowed utility of any measure must be the first inducement to enter on the pursuit of it; and the reasonableness of it must be shewn, before its utility will be allowed.

In civilized countries, possessed of the collected wisdom of ages in books, the learned think they know, or have it in their power to know every thing that it is possible for the human mind to be acquainted with. In vain have several new and important discoveries, made in latter ages, as well as in our own times, shewn how ill founded this opinion is. Learned vanity, which exceeds that of every other kind, still takes up arms against any thing that is offered as new. And even amongst the most candid, on account of the many pretensions that have been made to new discoveries, which have ended in smoke,

the understanding is exceedingly on its guard, on such occasions; doubts of every thing that is offered to it, which does not carry conviction; and will scarcely admit of any conclusion, that does not amount to demonstration. This is the case even in subjects that are in themselves new, and which therefore have no prejudices to encounter: But when the subject happens to be of that kind which is open to all the world; which has not only been an object of enquiry and examination, in theory, but is also to be viewed in universal practice; and therefore is of that sort, about which all mankind have formed certain opinions, or judgments; it is evident, that the prepossessions to be encountered in that case, must be much stronger; and that nothing is likely to remove them, but necessary conclusions, drawn from self-evident premises.

Of this nature is the subject of language; which, being used by all mankind, is, of all others the subject which mankind, in general, think themselves best acquainted with, and that, of which they have the clearest and fullest comprehension. And yet it is, of all others, that of which the most erroneous opinions are entertained, and with whose true nature mankind in general are least acquainted. The reason of this might be clearly shewn, were there time now for such an enquiry; but it ought to make the most knowing and learned of men doubtful of their judgments in this article, when it is considered with what candour, the clear-sighted and judicious Locke, has acknowledged his error in that point; and his ignorance of the true state of language, till the precision, necessary to his subject, compelled him to a strict scrutiny into its nature: in consequence of which he was divested of the prejudices that he had imbibed from custom and education. With what ingenuous modesty has he confessed, that consciousness of error, first gave rise to those new and important discoveries, laid open in the third book of his Essay, in which he

treats of words ! Where he says, " I must confess " that when I first began this discourse of the understanding, and a good while after, I had not the " least thought, that any consideration of words, was " at all necessary to it." And yet this great man found, that he could not proceed himself with any certainty, or manifest his thoughts to others with any clearness, till he had first written an entire book upon that point, which he acknowledges he had before thought utterly unnecessary ; and till he had set himself right, as well as the rest of the world, in the mistaken notions entertained of language.

WHAT a pity is it, that this penetrating writer, did not carry his enquiries farther into this important subject, as he seems in one place to promise. We might then have had as accurate a knowledge of the whole of language, as we now have of that part of it which he has laid open to us. But he confined himself entirely to that branch of language, which related to his subject, an enquiry into the human understanding ; his only object was, to examine the nature of words, as symbols of our ideas : Whilst the nobler branch of language, which consists of the signs of internal emotions, was untouched by him as foreign to his purpose. And however we may be indebted to him, for the new lights which he has given us into the subject, so far as he has gone ; yet it is to be feared, that by stopping there, he has not a little contributed, to the confined view which we have of language, in considering it as made up wholly of words.

OUR pains, with respect to language, are at present limited, to the narrow conception which we have of it ; and therefore are wholly confined to the knowledge and use of words : And I think I may venture to appeal to my hearers, whether this is not the generally received opinion ? and whether he who perfectly understands the meaning of the words, and has the right use of them at command, is not thought to

be a master of language? Yet, if it can be shewn that this is only a part of language; if it can be shewn that it has other parts, absolutely necessary to the communication of what passes in our minds, which cannot possibly be done by mere words; and that too in order to answer some of the noblest, and most important ends, of such social communication; it must be allowed, that our pains ought not to be confined, to that part only; but should proportionally be extended to those other parts, which are equally necessary, and in their consequences of more importance.

I HAVE already shewn, that words are, in their own nature, no essential part of language, and are only considered so through custom. I shall now proceed to shew, that when by custom they are made a necessary part, they are still only a part; that they cannot possibly effect all the purposes of social communication; and that there are other parts essentially necessary to answer its noblest and best ends.

WORDS are, by compact, the marks or symbols of our ideas; and this is the utmost extent of their power. Did nothing pass in the mind of man but ideas; were he a different kind of being from what he is; were he like the Houynhms of Swift, always directed by a cool, invariable, and, as I may say, instinctive reason; to make known the ideas of such a mind, and its internal operations, would not be beyond the power of words; and a language composed of words only, provided there were a sufficient number of them, so that each idea, and each operation, might have its distinct mark, would sufficiently answer the end. For this we find effected amongst us, in all matters where simple reason, and mere speculation is concerned, as in the investigations of mathematical truths.

BUT as there are other things which pass in the mind of man, beside ideas; as he is not wholly made up of intellect, but on the contrary, the passions, and

the fancy, compose great part of his complicated frame; as the operations of these are attended with an infinite variety of emotions in the mind, both in kind and degree; it is clear, that unless there be some means found of manifesting those emotions, all that passes in the mind of one man cannot be communicated to another. Now, as in order to know what another knows, and in the same manner that he knows it, an exact transcript of the ideas which pass in the mind of one man, must be made by sensible marks, in the mind of another; so in order to feel what another feels, the emotions which are in the mind of one man, must also be communicated to that of another by sensible marks.

THAT the sensible marks necessary to answer this purpose, cannot possibly be mere words, might fully be proved by a philosophical disquisition into their nature, were it proper at present to enter into such an enquiry: but this point may be made sufficiently clear to answer my present design, in a shorter way. It is certain that we have given names to many of these emotions, at least to such as are of the strongest and most remarkable kind, though much the greater part of them, and the different degrees of all, remain without names. But the use of these names is not to stand as types of the emotions themselves, but only as signs, of the simple or complex ideas, which are formed of those emotions; that we may be enabled, by the help of those names, to distinguish them in the understanding, and treat of their several natures, in the same cool manner as we do with regard to other ideas, that have no connection with any emotions of the mind.

EVERY one will at once acknowledge that the terms anger, fear, love, hatred, pity, grief, will not excite in him the sensations of those passions, and make him angry or afraid, compassionate or grieved; nor, should a man declare himself to be under the influence of any of those passions, in the most explicit

and strong words that the language can afford, would he in the least affect us, or gain any credit, if he used no other signs but words. If any one should say in the same tone of voice that he uses in delivering indifferent propositions from a cool understanding, "Sure never any mortal was so overwhelmed with grief as I am at this present." Or, "My rage is roused to a pitch of frenzy, I cannot command it: Avoid me, begone this moment, or I shall tear you to pieces." Sure no one would feel any pity for the distress of the former, or any fear from the threats of the latter. We should either believe that he jested, or if he would be thought serious, we should be moved to laughter at his absurdity. And why is this? but because he makes use of words only, as the signs of emotions, which it is impossible they can represent; and omits the use of the true signs of the passions, which are, tones, looks, and gestures.

THIS will serve to shew us that the language, or sensible marks, by which the emotions of the mind are discovered, and communicated from man to man, are entirely different from words, and independent of them. Nor was this kind of language left to the invention of man, or to the chance of such arbitrary marks, as he should think proper to affix to the passions, in order to characterise them: No, it was necessary to society, and to the state of human nature in general, that the language of the animal passions of man at least, should be fixed, self-evident, and universally intelligible; and it has accordingly been impressed, by the unerring hand of nature, on the human frame. The improvement and exercise of the intellectual faculties to any eminent degree, could fall to the lot of but a small portion of mankind; as even the necessities for the support of life, cannot be acquired by much the greater part, but by such constant labour and industry as will afford no time for contemplative studies. But though it be not necessary to society that all men should know much; it

is necessary that they should feel much, and have a mutual sympathy, in whatsoever effects their fellow creatures. All our affections therefore and emotions, belonging to man in his animal state, are so distinctly characterised, by certain marks, that they cannot be mistaken; and this language of the passions carries with it the stamp of its almighty Artificer; utterly unlike the poor workmanship of imperfect man, as it is not only understood by all the different nations of the world, without pains or study; but excites also similar emotions, or corresponding effects in all minds alike.

Thus, the tones expressive of sorrow, lamentation, mirth, joy, hatred, anger, love, pity, &c. are the same in all nations, and consequently can excite emotions in us analogous to those passions, when accompanying words which we do not understand: Nay the very tones themselves, independent of words, will produce the same effects, as has been amply proved by the power of musical imitations. And though these tones are usually accompanied with words, in order that the understanding may at the same time perceive the cause of these emotions, by a communication of the particular ideas which excite them; yet that the whole energy, or power of exciting analogous emotions in others, lies in the tones themselves, may be known from this; that whenever the force of these passions is extreme, words give place to inarticulate sounds: sighs, murmurings, in love; sobs, groans, and cries in grief; half-choaked sounds in rage; and shrieks in terror, are then the only language heard. And the experience of mankind may be appealed to, whether these have not more power in exciting sympathy, than any thing that can be done by mere words.

NOR has this language of the passions been confined to man only; for, in that respect, he seems to be included in the general law, given to all animals that are not mute, or wholly incapable of uttering any

found; as they also express their passions by certain tones, which striking the auditory nerves of those of the same species, always produce correspondent effects; inasmuch as their kindred organs, are invariably tuned by the hand of nature, in unison to those sounds.

BUT it is to be observed, that each species of animals seem to have a language of their own, not at all understood, or felt by the rest. The lowing of the cow affects not the lamb; nor does the calf regard the bleating of the sheep. The neighing of the steed calls up all the attention of the horse-kind; they gaze towards the place from whence the sound comes, and answer it, or run that way, if the steed be not in view; whilst the cows and sheep raise not their heads from the ground, but continue to feed, utterly unmoved. The organs of hearing, in each species, are tuned only to the sounds of their own; and whilst the roaring of the lions makes the forest tremble, it is the sweetest music to the ears of her young. This shews us, that the auditory nerves of animals, are constructed in such a way, as to be affected only with such sounds, as immediately regard the two chief ends of their being; the propagation, and preservation of their species: All other sounds therefore, excepting such as excite sympathy or antipathy, are indifferent to them. Sympathy, with those of their own kind; antipathy, against such as are their natural enemies, or destructive of their species. Those which excite sympathy, may be supposed to be all in concord; those which rouse antipathy, to be discords; which by creating an uneasy sensation, immediately dispose them to flight, to avoid the enemy. Thus the cry of the dogs, warns the hare of his danger: and the howlings of the wolf, alarm the flock. The different species of animals, may therefore be considered, as so many different nations speaking different languages, that have no commerce with each other; each of which consequently

understands none but their own; excepting only those who are in a state of warfare; by whom the language of the enemy is sufficiently understood, for the purpose of self-preservation.

As the passions and emotions of the several kinds of animals are very different, according to their different natures; so is there an equal diversity of tones, by which these several passions and emotions are expressed: From the horrible roarings of the lion, to the gentle bleatings of the lamb: from the loud bellowings of the wild bull, to the low purring of the domestic cat. But as there is no passion or emotion whatsoever, in the whole animal world, which is not to be found in man, so equally comprehensive is the language of his passions, which are all manifested by suitable tones. The roaring of the lion, is not more terrible than the voice of his anger; nor the cooings of the pigeon, more soft, than the murmurs of his love. The crowing of the morning cock, is not so clear and sprightly as the notes of his joy; nor the melancholy mournings of the turtle, so plaintive as those of his woe. The organs of hearing, therefore, in man, are so constructed, as not to be indifferent to any kind of tone, either in his own species, or in the animal world, that is expressive of emotion or passion: from all they receive either pleasure or pain, as they are affected with sympathy or antipathy. It is true, that like the several tribes of animals, man is most affected, or has the strongest sympathy excited by such tones as are uttered by those of his own species; and in proportion also by those which most nearly resemble them in others. We are moved most by the distressful cries of those animals that have any similitude to the human voice, such as the fawn, and the hare, when seized in pursuit by dogs. But still we both feel and understand the nature of all others. Nor can any animal utter any sound which we cannot explain, or tell from what emotion, or passion it proceeds. This distinguishing faculty was

necessary to man, as master of the animal race, that by understanding their several languages, he might relieve their distresses, and supply their wants. And, indeed, we find that the tones of all domestic animals, expressive of their wants or distresses, have a wonderful power over the human heart, and mechanically rouse us to their relief.

THUS extensive as are the powers of the human ear, those of the human voice do not fall short of them, but are exactly suited to them in degree and comprehension; there is no tone which the ear can distinguish, that the voice, by pains and practice, is not capable of uttering. Hence it comes to pass, that as man understands the language of the different tribes of animals, so he can make himself understood by them. The horse rejoices in the applauding tones of his rider's voice, and trembles when he changes them to those of anger. What blandishments do we see in the dog when his master soothes him in kind notes; what fear, and even shame when he changes them to those of chiding? By those the waggoner directs his team, and the herdsman his flock. Even animals, of the most savage nature, are not proof against collective powers of the human voice; and shouts of multitudes will put wild beasts to flight, who can hear without emotion the roarings of the thunder.

BUT that man should be furnished with such an extensive power in these points, even in his animal state, will appear reasonable, when we consider that his nature is an abstract of all animal nature; and that in his tribe are to be found, all the emotions and passions that belong to all the several tribes. Consequently all the marks expressive of those emotions, or such as are similar to them, should belong to that tribe. If man is capable of being the most social, the most tender and affectionate to those of his own species, of any animal; he is, at the same time, capable of becoming a greater enemy, and of having

a stronger hatred and detestation of them, than is to be found, even amongst the different tribes of animals that are born in a natural state of enmity. All the natural language therefore of sympathy, and antipathy, should be given to him in a higher degree, for the same reason that is in a more limited state assigned to the several tribes of animals.

THUS far we find, that man, in his animal capacity, is furnished, like all other animals, by nature herself, with a language which requires neither study, art, nor imitation; which spontaneously breaks out in the exactest expressions, nicely proportioned to the degrees of his inward emotions; and which is not only universally understood, but felt by those of the same species, as also, in certain degrees, by the rest of the animal world. That animals should come perfect from the hand of nature, in this respect, as well as in every thing else, seems reasonable from this consideration; that they are utterly incapable of improving themselves, or of making any alteration in their frames by their own care or pains; their several faculties by an invariable law, growing to perfection, and decaying with their bodies, with as little assistance from themselves, as vegetation in herbs or trees is performed in the insensitive world. As the first of animals, nature has not been less provident with regard to man; on the contrary this, as well as all his other animal faculties, is bestowed on him in a degree suitable to the superiority of his rank. But as man is something greater than the first of animals; as he is the link between animal and spiritual beings, and partakes of both their natures; other faculties, and other principles, belonging to his nobler, spiritual part, disclose themselves; of which there are no traces in the animal world.

THE first great distinction between the human and animal species, and which seems to mark their boundaries, is this: That it is in the power of man, by his own pains and industry, to forward the per-

fection of his nature. And what the nobler part of his nature is, is clearly pointed out by that distinction; because it is that nobler part only, or such of his animal faculties, as are necessary to forward the perfection of that nobler part, which are capable of improvement by such pains. All the organs and faculties of his body, necessary to his animal life, are so fashioned by the hand of nature, that they grow of course to perfection; but the organs (if I may be allowed the expression) and faculties of his mind, necessary to his rational life, are only in embryo; and it depends wholly upon the assistance of others, together with his own care, to give them birth, and bring them to maturity.

HENCE arises the necessity of a social state to man, both for the unfolding and exerting of his nobler faculties. For this purpose, a power of opening a communication between mind and mind, was furnished in the most easy way, by bestowing on him the organs of speech. But still we are to observe, that nature did no more than furnish the power and means; she did not give the language, as in the case of the passions, but left it to the industry of men to find out, and agree upon such articulate sounds as they should chuse to make the symbols of their ideas. And she seems to have laid down the same general law, with respect to every thing which regarded the nobler part of man; to furnish nothing but what was absolutely necessary, and leave the rest to his own industry: From the exertion of which, his merit was to arise, and his pretensions to stand a candidate for his admission, into an higher, and happier order of beings. Accordingly as she did not furnish the words, which were to be the symbols of his ideas; neither did she furnish the tones, which were to manifest, and communicate by their own virtue, the internal exertions and emotions, of such of his nobler faculties, as chiefly distinguish him from the brute species; but left them also, like words, to the

care and invention of man ; contenting herself with supplying him with an instrument, of such a compass as would furnish a sufficient variety of tones to answer all the variety of emotions, exertions, and energies of all his faculties, if sought for, and settled, by agreement, to be their marks. Nor has art found those which are of her invention to be of less efficacy, or less capable of exciting correspondent emotions, than those even of nature, when established by custom ; in this case justly called second nature. The only difference between them lying in this, that the tones of the animal passions, of themselves excite analogous emotions, without the intervention of any thing else ; they are understood, by being felt. But the tones resulting from the emotions and exertions of our nobler faculties, though they excite feeling, as it is in the nature of all tones to do so, yet it is only of a vague and indeterminate nature ; not corresponding to the energies in the mind of the speaker, unless they are associated with words, or the symbols of the ideas, which give rise to those energies and emotions ; their nature and degree then become fixed, and the hearer both feels and understands them. When any tones therefore are affixed to certain modes of expression, and adopted into general use ; those tones, though they have no natural connection with the sentiment, no more than words have with ideas ; yet by such association, become equally intelligible, and equally affecting with those that have, and are made part of the language ; inasmuch, that were those expressions to be uttered, without those tones, they would not convey their full meaning.

THUS far I have considered tones, chiefly in contradistinction to words, as the types and language of the passions, and all internal emotions, in the same way as articulate sounds, are the types and language of ideas independent of any such emotions. But when we come to examine the powers of each in their

full extent, we shall find, that though words are limited to their peculiar office, and never can supply the place of tones; yet tones, on the other hand, are not confined to their province, but often supply the place of words, as marks of ideas. And though the ease and distinctness with which our ideas are marked by articulate sounds, has made all mankind agree to use them in discourse, yet that tones are capable, in a great measure, of supplying their place, is clear from this; that the Chinese language is chiefly made up of tones, and the same individual word shall have sixty different meanings, according to the different tones in which it is pronounced. Here then it is clear, that fifty-nine of the sixty ideas, are marked by tones; for the same individual word, pronounced exactly in the same manner, cannot possibly, by itself, be a clear and distinct mark for more than one idea. This indeed has prodigiously increased the difficulty of their language, so that it is scarcely possible for strangers to acquire it; and it is the labour of a man's life, even among the natives, to make himself fully master of it. Such a use of the tones therefore, in equal extent, has not been adopted by any other nation. But there are none which have it not in some degree. It is true these tones amongst us, are not annexed to words in their separate state, but only when they are ranged in sentences; and he must be very ignorant of speech who does not know, that the same individual words in a sentence, shall have several very different meanings, according to the tones which accompany the emphasis. To the use of these tones is owing, in a great measure, conciseness of discourse; and the necessity of multiplying words in a language, to a degree that might make them burthen some to the memory, is removed. Nor are these the only advantages arising to language from tones; for by thus setting off words by tones, and making them determine their meaning, an agreeable variety may

be introduced, into the most abstracted and philosophical discourses, in which there is no room for the language of the passions and emotions; and which consequently must occasion disgust, and soon weary attention, if delivered by the use of mere words, in one dull uniform tone. On the same account it is fortunate also that tones have been made the marks of the several pauses; and the links which unite together the several members of sentences and periods.

BUT beside the use of tones, in the exertion of his animal, and intellectual faculties, there is another part of man's nature which seems to be the link that joins the other two, a great part of whose exertions, have their very essence, so far as they are communicated by the voice, in tones; I mean the fancy.—To one branch of this part of his frame, Nature herself has furnished matter for a language, different in its kind from all other, and peculiar to man; I mean, risibility; and this matter, according to the exertions of fancy, is to be modified into an infinity of shapes. There is a laugh of joy, and a laugh of ridicule; there is a laugh of anger, and a laugh of contempt. Nay there are few of our passions to which fancy cannot adapt and associate this language. And should we trace it through all its several modifications and degrees, from the loud burst of joy, to the tones belonging to the dry sneer of contempt; we should find, that an extensive, and expressive language, independent of words, belongs to this faculty alone. Let any one who has been present at a well-acted comedy, only reflect, how very different the sentiments, characters, and humour have appeared, in the representation, from what was conveyed to him by the mere perusal of the words in his closet, and he will need no other proof to shew him how necessary, and how extensive a part, the tones make, of the language of fancy.

FROM what has been said, it will sufficiently appear, how grossly they are mistaken, who think that

nothing is essentially necessary to language, but words: And that it is no matter, in what tones their sentiments are uttered, or whether there be any used, so that the words are but distinctly pronounced, and with such force of voice as to be clearly heard. Since it must be allowed, that the use of language is not merely to communicate ideas, but also the internal operations, emotions, and exertions, of the intellectual, sensitive, and imaginative faculties of man: Since it must be allowed, that from the frame of our language, our very ideas cannot be communicated, nor consequently our meaning understood, without the right use of tones; as many of our ideas are marked and distinguished from each other by tones, and not words: and since it must be allowed, that the connection or repugnance of our ideas, their relationship or disagreement, and various dependence on each other in sentences, are chiefly pointed out by tones belonging to the several pauses.

WHEN therefore we reflect, that not only every thing which is pleasurable, every thing which is forcible and affecting in utterance, but also the most material points necessary to a full and distinct comprehension, even of the sense of what is uttered, depends upon tones; it may well astonish us to think, that so essential a part of language, should in a civilized country be wholly neglected. Nay worse, that our youth should not only be uninstructed in the true use of these, but in the little art that is used, they should be early perverted by false rules, utterly repugnant to those which nature has clearly pointed out to us. In consequence of which, all the noble ends which might be answered in a free state, by a clear, lively, and affecting public elocution, are in a great measure lost to us. And how can it be otherwise, when we have given up the vivifying, energetic language, stamped by God himself upon our natures, for that which is the cold, lifeless work of art, and invention of man! and bartered that which

can penetrate the inmost recesses of the heart, for one which dies in the ear, or fades on the sight.

I SHOULD now proceed to lay down some practical rules and observations, with regard to this material article, but that there is another branch of language so nearly connected with this, that all rules in regard to the one, have a necessary relation to the other; and therefore it will be both the shortest, and clearest method, to place them together in view. The branch which I mean is that part of language, which is manifested to sight, by the expression of the countenance and gesture: Of which I shall treat in my next.

LECTURE VII.

G E S T U R E.

HITHERTO, language has been considered, as addressed to the mind, through the ear, by means of words, and tones. But Nature did not trust an article, so essential to the well-being of man, to a communication by one sense only; she has also made it visible to the eye, as well as audible to the ear. So that the deprivation of either sense, should not wholly prevent the exercise of man's nobler faculties. As she has annexed tones to the passions, to make their exertions known through the ear; so has she associated to them looks and gestures, to manifest them to the eye. The one may be justly called the speech, the other, the hand-writing of Nature. And her hand-writing, like her speech, carries evident marks with it of its divine original; as it corresponds exactly to its archetype, and is therefore universally legible, without pains or study; and as it contains in itself a power, of exciting similar, or analogous emotions. Not like the writing of man, which having no affinity with its archetype, can be understood only by pains and labour; and containing no virtue of its own, can of itself, communicate no emotion.

NOR is the written language of Nature less expressive, or less copious, than her speech. They seem nicely suited to each other, in degree and power; in their effects exactly similar, having no other difference, but what arises from the difference of the organs, through which they are conveyed. As every

passion has its peculiar tone, so has it, its peculiar look or gesture. And in each, the several degrees are marked, with the nicest exactness. Both indeed proceeding from the touching of one master-string, internal feeling, must always answer to each other, if I may so speak, in perfect unison. Thus far they are equal in point of expression; and with respect to copiousness as it has been before observed, that the human voice is furnished with an infinite variety of tones, suitable to the infinite variety of emotions in the mind; so are the human countenance and limbs, capable of an infinite variety of changes, suitable to the tones; or rather to the emotions, whence they both take their rise. To this purpose every nobler organ in man's complicated frame, and the whole animal economy contribute. The muscles, nerves, the blood and animal spirits, all are at work to shew internal commotion. The contraction or remission of the solids, shewn by courageous exertion of action, or pusillanimous trembling; the rushing or withdrawing of the fluids, seen in blushing or paleness; are strong and self-evident characters. But of all the organs, the eye, rightly called the window to the breast, contains the greatest variety, as well as distinction and force of characters. In rage it is inflamed, in fear it sickens; it sparkles in joy, in distress it is clouded. Nature has indeed annexed to the passion of grief, a more forcible character than any other, that of tears; of all parts of language, the most expressive. And justly was this extraordinary sign of that passion, annexed to the nature of man; the child of sorrow, and inhabitant of the vale of woe: not only to ease the burthened heart, but more powerfully to excite his fellow creatures to pity, and to relieve his distress. Thus at once affording balm to the afflicted, and inciting mankind to the exercise of their noblest quality, benevolence. On which account, this single character, sums up in it the whole power of language; and in certain circumstances, has more force alone, than all the united

endeavours, of words, tones, and gestures, can come up to. Such were the precious drops that fell from Milton's Eve, which Adam kissed away ; as

———— gracious signs of sweet remorse,
And pious awe, that fear'd to have offended.

SUCH were the tears of Sigismunda, in Dryden's beautiful description, shed over Guiscardo's heart.

She said—Her brim-full eyes that ready flood,
And only wanted will, to weep a flood,
Releas'd their watry store, and pour'd amain,
Like clouds low-hung, a sober show'r of rain ;
Mute, solemn sorrow, free from female noise,
Such, as the majesty of grief destroys ;
For bending o'er the cup, the tears she shed,
Seem'd, by the posture, to discharge her head
O'erfill'd before ; and oft her mouth applied
To the cold heart, she kiss'd at once, and cry'd.

NOR is the virtue of this expression confined to our own species only, but it is of all others that which most moves us, in such animals as are capable of it. On which account, the strong painter of nature, Shakespeare, in his description of the wounded stag, standing over the stream, took care not to omit it ; where he says

———— the big round drops
Cours'd one another down his innocent nose,
In piteous chase.

Which is by much the most affecting part of the picture.

BUT though in this written language of nature, she has given such forcible, and distinct characters, to all the animal passions of man, and proportionally to such as have a near affinity to them, or are blended with them ; yet she has laid down the same law, with regard to the visible signs, of the exertions and

emotions of all his nobler faculties, as she has done with regard to the tones. In both she has furnished the means with equal liberality; but has left it to the invention and care of man, to make a right use of them, and apply them in suitable degrees. By the exertion of such skill and pains, it would be found that the visible language alone, which can be shewn in the features and limbs of man, is of itself sufficient, without other aid, to every purpose of social communication. To instance only in two articles, the eyes, and hands: What inward emotion is there, which cannot be manifested by these? Do not the eyes discover humility, pride; cruelty, compassion; reflection, dissipation; kindness, resentment? Is there an emotion of fancy, is there a shade of ridicule, which they cannot represent? Let any one who has seen Mr. Garrick perform, consider how much he was indebted to the language of his eyes, and there will be no occasion to say more, to give him an idea of the extent and power of expression, to which that language may be brought.

WITH respect to the power of the hands, every one knows that with them, we can demand, or promise; call, dismiss; threaten, supplicate; ask, deny; shew joy, sorrow, detestation, fear, confession, penitence, admiration, respect; and many other things now in common use. But how much farther their powers might be carried, through our neglect of using them, we little know. And indeed the extensiveness of this visible language, would scarce gain credit with us, notwithstanding all the accounts of it handed down from antiquity, particularly with respect to the mimes, had we not instances of natural mimes, now living, who have been compelled to the study and practice of this language, through the misfortune of having been born without the sense of hearing.

HAVING sufficiently shewn the force and extent of this language of nature, and the absolute necessity of it to man, in order to the exertion, exercise, and

manifestation of all his nobler faculties, it may justly excite wonder to reflect, that it has been in general so little cultivated; and that history furnishes us with an account but of two nations, out of the great variety that have inhabited this peopled globe, since the creation, that ever applied themselves to the regular study and practice of it, so as to bring it to perfection. And these were the Greeks and Romans; who raised themselves to such an height above the rest of mankind, that when we examine their history, survey their mighty works, and compare them with those of other nations, their proportion to the rest of the world, seems to be that of the Brobdingnags to the Lilliputians.

It is true that in some other countries, this language of signs, has in some degree prevailed; but the difference between the Ancients and Moderns, lies in this; that the Ancients founded all their instituted signs on Nature; from her they drew all their stores; fitted them in the nicest and exactest manner to the emotions which they were to express; and adapted them so to their artificial language, that their whole delivery formed the compleatest harmony: the words, tones, looks, and gestures, corresponding to each other, in such a way, as that each contributed to enforce, and adorn the other; and their united efforts, produced the sentiments of the mind, in their full proportion and beauty. So that all mankind who saw, and heard them, were charmed with the manner of their delivery, though they understood not their speech; and partook of their emotions, even without any communication of their ideas. But amongst the Moderns, the instituted signs of tones, gesture, &c. were not founded on nature, but caprice and fancy; and obtained their whole force, from fashion and custom. Consequently, they had neither meaning, nor beauty, to any but the natives of each country, and were totally different from each other in the several countries; which is sufficiently known by all, who are conversant with the natives of France,

Spain, and Italy. But of all nations in the world, the English seem to have the least use of this language of signs; there being few instituted signs of emotions, either of tones, looks, or gestures, that are adopted into general use. On the contrary, each individual, either follows his own fancy in this respect, and has what is called a way of his own; or else adopts the manner of some other, who pleases his fancy, and of whom he is altogether a mimic.

FROM what has been said, it is apparent that no general practical rules, I mean such as would be of any efficacy, can be laid down in this respect. For general practical rules must be founded on general practice; and as there is no such standard, in these countries, to refer to, it would be in vain to lay down such rules, as cannot be explained and enforced by examples. In some points, that demand practice, as well as speculation, the practical part must be obtained by the imitation of patterns, and continual exercise in that way, till the imitation becomes perfect, and passes into a habit. But where there are no general models to be copied from, there can be no general practice, founded on imitation. In Greece and Rome, all the public speakers, agreeing as much in the use of the same signs, or language of nature, as they did in the use of the same words, or language of art; afforded general, constant, and sure patterns of imitation to others. In France, Italy, and Spain, as in each country, there is an uniform, steady use of the same signs, though in a more confined way, yet so far they also afford sure patterns of imitation. But in England, where there are scarce any traces of a general agreement in the use of such signs, there can be no observations drawn from general practice, no rules laid down that require explanation by examples, nor no manner recommended, which demands the aid of patterns. In this case, all that can be done is, to lay down such rules to individuals, as shall enable them to avoid faults, not acquire beau-

ties. It is in the power of rules to compass the former, the latter cannot be obtained without models and practice. I say cannot be obtained; for to some, nature has been uncommonly bountiful; and in those who have had the good fortune to escape ill habits, a native grace will appear, beyond what could be acquired by art alone; but of this the instances are rare. If instances of such extraordinary gifts are few, much fewer are the examples of such, as have not been corrupted by custom. And indeed, when these gifts are bestowed in the most eminent degree, they are capable of great improvement by art; so that industry is equally useful, if not equally necessary to all.

IT has been already observed, that as there is no common standard to be referred to, no general models for imitation, in the use of tones and gesture; each individual, either forms a manner peculiar to himself, or adopts that of some other, that strikes his fancy. Of these two ways, there can be no doubt, which a man should follow. He that forms to himself a manner of his own, will probably acquire such a one, as will be most consonant to his own powers and his own feelings. The very ease with which he falls into this, and the difficulty, as well as absurdity, of putting any constraint upon his nature, and forcing his organs, where he has no object of imitation in view, will of course accomplish this point. But he who endeavours to adopt the manner of another, loses sight of his own nature, and puts a constraint upon his organs. For men do not differ more from each other in their faces, than they do in their powers of delivery. And the same manner which is easy and agreeable in one man, becomes constrained and disgusting, when assumed by another. The reason is, that all constraint upon nature is instantly perceived, as it produces affectation, and of course destroys true feeling; for it is as impossible, where affectation takes place in the manner of delivery; or in the signs of inward emotions, that the feelings of

the heart should be excited, as that two musical strings, not in unison, should vibrate to each other, when one only is struck. Fantastical emotions will produce fantastical signs, and fantastical signs, by reaction, will produce fantastical emotions. Both, having their rise in the imagination, may operate upon the fancy, and produce the effects there, but never can reach the heart; as all communication between them, is necessarily cut off by affectation. Thus the fancied operations of the spirit, in the people called Quakers, manifested by the most unnatural signs; and in some other religious sects, by a certain cant, and extravagant gestures, produce powerful effects, on the imaginations of such hearers, as are bred up in the persuasion, that such signs are the language of the spirit: But it must be evident, upon observing both the preachers and their auditory, that it is only the imagination, which is so wrought upon; as there is no discovering in their countenances, any signs which are the natural concomitants of the feelings of the heart. This sort of language of emotions therefore, is well calculated to make enthusiasts, but not believers.

IN such a situation of things, the rule by which all public speakers are to guide themselves is obvious and easy. Let each, in the first place, avoid all imitation of others; let him give up all pretensions to art, for it is certain that it is better to have none, than not enough; and no man has enough, who has not arrived at such a perfection of art, as wholly to conceal his art; a thing not to be compassed but by the united endeavours of the best instruction, perfect patterns, and constant practice. Let him forget that he ever learned to read; at least, let him wholly forget his reading tones. Let him speak entirely from his feelings; and they will find much truer signs to manifest themselves by, than he could find for them. Let him always have in view, what the chief end of speaking is; and he will see the necessity of the means proposed to answer the end. The

chief end of all public speakers is to persuade; and in order to persuade, it is above all things necessary, that the speaker, should at least appear himself to believe, what he utters; but this can never be the case, where there are any evident marks of affectation or art. On the contrary, when a man delivers himself in his usual manner, and with the same tones and gesture, that he is accustomed to use, when he speaks from his heart; however awkward that manner may be, however ill-regulated the tones, he will still have the advantage of being thought sincere; which, of all others, is the most necessary article towards securing attention and belief; as affectation of any kind, is the surest way to destroy both.

In elocution, the two great articles are, force, and grace; the one has its foundation chiefly in nature, the other in art. When united, they mutually support each other; when separated, their powers are very different. Nature can do much without art; art but little without nature. Nature, assaults the heart; art, plays upon the fancy. Force of speaking; will produce emotion and conviction; grace, only excites pleasure and admiration. As the one is the primary, and the other but a secondary end of speech, it is evident, that where one or the other, is wholly to take place, the former should have the preference. Grace in elocution, it is hardly possible to obtain, in the present state of things; Force of delivery, is the necessary result of a clear head, and warm heart; provided no bad habits interfere; and the speaker suffers his manner to be regulated wholly by his feelings and conceptions.

PERHAPS it may be thought, that in reducing all which might be offered on this head, to one simple rule, there has been little done, and that no great improvement is likely to ensue; or at best, that by recommending it to each, to follow his own manner, whatever it be, he will be left in the possession of all the faults and defects, belonging to that manner. It will be urged, that a system of rules pointing out

what particular tones and gestures, are in their own nature, best adapted to express the several emotions of the mind, would be the true means, to shew how people may arrive at propriety and grace, in those ornamental parts of delivery. But they who judge in this manner, have not sufficiently considered the nature of the subject; and therefore attribute more power to precept alone, than it is possessed of. Practical rules differ much from those which are merely speculative; nor will informing the understanding in some cases, by any means produce right execution, without other assistance. Can any one be taught to sing, or to dance, without the aid of masters, and patterns for imitation? Why should we suppose then, that the use of regular tones and gesture, which are of the same nature, and founded upon the same principles, can be acquired any other way? Should we not laugh at the absurdity, of any singing or dancing-master, that should propose to instruct his pupils only by laying down, each, the rules of his art; and shewing the practical part by singing, or dancing himself, without making his pupils also practice, and correcting every deviation from rule, and every fault in their execution, till it become exact? Should we not suppose, in such a case, that the pupils, at best, must become but very awkward, and inaccurate mimics of their manner? The same fate must also attend any attempt, to teach the use of regular tones and gesture, without pursuing the same method as is used by the masters in their kindred arts. Nothing would be more easy than to produce a more comprehensive system of rules, on that head, than any extant; but this would be a work of more ostentation than use. Were there masters to teach this, in the same manner as other arts are taught, such a system of rules, would not only be useful but necessary. And indeed, without such a system of rules, to qualify persons for the office of instructing pupils methodically in the art, we can never hope to see proper masters arise among us. Till that comes to

pass, the best service I can do, is to inform individuals how they may by their own endeavours arrive at such a degree of excellence, as they can attain without the aid of masters; and I am much deceived if the observation of this rule will not be found the only means of accomplishing the point.

To those who imagine, that this would make but little improvement, in the article of delivery, I must beg leave to observe, that they have not sufficiently considered, the chief cause of its low state amongst us. Which is, that an artificial manner, either from early institution, or subsequent imitation, has in general supplanted that which is natural in most public speakers, and readers; or in some degree affected the best. And this artificial manner, not being founded on true principles, and always differing from that which is natural, of course carries with it evident marks of art and affectation. So that the restoring a natural manner of delivery, would be bringing about an entire revolution, in its most essential parts. And if I can shew, that after a person has made himself master of the fundamental points, which have been considered at large in the former lectures, nothing else would be wanting to answer the great purposes of delivery, and to obtain him the character of an excellent speaker, in proportion to his natural talents; if I can shew too, that it is in the power of every one to compass this point, if he seriously applies to it; I cannot but think, that every end, which could reasonably be expected from a course of this nature, will be fully answered.

I know the objection ready to be started against this method is, what has been already mentioned, that if every one follows his own manner, the faults belonging to that manner, must of course accompany his delivery. It is granted; and it were to be wished, that a way were opened, by which speakers might be cured of all faults, in all the parts of delivery; but as this is impossible, without the aid of masters; and since through want of masters, faults

there must be; the question is, whether a person should take up with his own, or those of another? A man's own faults, sit easy on him; habit has given them the air of being natural; those of another, are not assumed without awkwardness, they are evidently artificial. Where truth is concerned, the very faults of a speaker which seem natural, are more agreeable to the hearer, than such beauties as are apparently borrowed; in the same manner as the most indifferent natural complexion, is preferred by those whose taste is not corrupted, to the finest painted skin. It is often seen, that the motions and address of a man, awkwardly formed, appear more graceful, on account of their ease, than those of the best-shaped, who ape the manner of others; and who shew an evident attention to their deportment; for that must always be the case of copyists.

BUT besides, in the present state of elocution, no one need be apprehensive of suffering, by faults of this kind; for they will either not be perceived by the general eye, or be overlooked by the most critical. It has been already observed, that he who is master even of the rudiments, passes amongst us for a good speaker; and if to these, force be superadded in his manner, we have every thing that we require in a good delivery. Grace and harmony, as they are scarce known amongst us, so are they in general out of the question. Nothing can shock us, in the manner of delivery, but some manifest absurdity, or impropriety. He who speaks from his heart, can never fall into any absurdity in his manner; this is what they only are liable to, who adopt the manner of another, or are governed by imperfect, or ill-founded rules of art. And with respect to impropriety, as that consists in offending against some general known rule, where no such rules exist, there can be no perceptible impropriety. Singularity of manner, is far from giving us any idea of impropriety, because it is so customary, as to seem conformable to the very genius of the nation. Nor is

singularity of manner, in the present state of elocution, prejudicial to the main object of delivery; the reason of this will be immediately perceived, when we consider the difference, between impropriety in the use of words, as signs of our ideas, and that of tones and gesture, as signs of our emotions. Words being made by compact signs of our ideas, have a general meaning annexed to them, in which all are agreed; and he who is singular in his use of them, and annexes any other signification to them, than what is established by such general agreement, renders himself unintelligible, and is guilty of a manifest impropriety. But the use of tones and gesture, as marks of our emotions, not having been established amongst us, by any such general compact; at least there being but very few that have any settled significance: each individual, has a proportional latitude, to adopt such as he thinks proper, for his own use. Amongst the Greeks and Romans indeed, by whom the language of emotions was as well regulated, and universally understood, as the language of ideas; any change, in the use of established tones and gesture, was looked upon to be as great an impropriety, as the use of words in a different sense from what custom had annexed to them. And the same holds good also in France, Spain, and Italy, so far as such signs are adopted into general use. But for the reasons before assigned, it is not so with us. Each man, has in a great measure, a language of his own, by which he expresses his emotions. If it be said, that such a diversity in the use of this language, must be attended with as bad consequences, as the confusion of the tongues at Babel, and render it impossible for men to understand the meaning of each other's signs; in answer to this, it is to be observed, that there is an essential difference between the two languages, as to their intelligibility, or mode of understanding them. The language of ideas, cannot possibly be understood, without an agreement in the use of the same signs or words; but the language of emotions, when associated to words, requires no such

agreement in the use of the same signs, to point out their significancy. For, as words shew the ideas which pass in the mind of the speaker, and which are the causes of his emotions, the nature of the signs by which the speaker manifests those emotions, is at the same time fully displayed. On the other hand, it is not in the power of the language of emotions, to give us the least insight into the language of ideas; for if a person, speaking an unknown tongue, should accompany his words, with the most animated gesture, expressive looks, and significant tones; though we may perfectly understand the nature of his emotions, and partake of his feelings, yet it is impossible, without an interpreter, to know the cause of them, or the particular ideas in the mind of the speaker, that gave them birth. But should three natives of France, Spain, and Italy, relate the same thing successively to one, who understood their several tongues, with tones, looks, and gestures, entirely different from each other, he would not only understand the meaning of their words, but of their concomitant signs also. In this case the language of ideas, illustrates all the different languages of emotion, in the same manner as the sun illuminates the several planets; which dark in themselves, shine only by reflected light.

THIS being the case, persons who are advanced in life, need not have any solicitude, about the delicacies and graces of delivery; force and expression, will answer all their ends; and these, it is in their own power to give, to their external marks, in proportion to what passes within their minds, only by indulging their feelings, and avoiding all affectation and art. Of this we have as many instances in private life, as we meet with persons who speak from their hearts, upon any topic, or incident which nearly concerns them. And if we seldom meet with it in public discourses, it is either, because the speakers have not their hearts affected by the subjects, upon

which they harangue; or because, an artificial manner, for the reasons before mentioned, has supplanted that of the natural kind. This it was which Betterton meant by his reply to the Bishop of London; who asking him on a certain occasion, "What could be the reason, that whole audiences should be moved to tears, and have all sorts of passions excited, at the representation of some story on the stage, which they knew to be feigned, and in the event of which, they were not at all concerned; yet that the same persons, should sit so utterly unmoved, at discourses from the pulpit, upon subjects of the utmost importance to them, relative not only to their temporal, but also their eternal interests?" He received from Betterton this memorable reply; "My Lord, it is because we are in earnest." And indeed whoever is in earnest when he speaks in public, provided he be free from any defects, in the fundamental parts of delivery, will answer every end of elocution in these times, and pass for an excellent speaker; and I am much deceived, if it is not to this point chiefly, that those who are reckoned the best speakers at this day, are indebted for their reputation. Sure I am, that the advantages which the Methodist teachers, have obtained over the regular clergy, in seducing so many of their flocks from them, have been wholly owing to this. For were they to read their nonsense from notes, in the same cold, artificial manner, that so many of the clergy deliver rational discourses, it is to be presumed, that there are few of mankind such ideots, as to become their followers; or who would not prefer sense to nonsense, if they were cloathed in the same garb.

EXCEPTING these wild orators, we have few instances, of any public speakers, who even seem to be in earnest; and on that account, those few who are really so, raise to themselves a proportionate degree of admiration. Upon a late public occasion at

Oxford, there was a remarkable proof given of this. A person of the first station* in the University, was to address, by virtue of his office, the new-elected Chancellor, in the public theatre, and in the presence of many thousands. He was no way remarkable for elocution, and this was, perhaps, the first time, he found himself engaged in a scene of this kind. As he was a man of a speculative turn, he had an uncommon share, even in private company, of that awkward bashfulness, which is usually the attendant of those, who have much commerce with books, and little with the world. Those of his acquaintance therefore, were in pain for him; and they who knew him only by character, did not expect that he would acquit himself well. But all were pleasingly disappointed. As he had no art, he did not attempt to use any. He was really, and at heart pleased, with the election of the Chancellor, and expressed himself accordingly. He received him, with the air of the same cordial joy, that a man would shew, on the arrival of a long wished for, noble guest, under his roof, whose presence would make a sort of little jubilee in the family. His tones were such, as result from a glad heart; his eyes sparkled with pleasure, and his whole countenance and gesture were in exact unison. No one was at leisure to examine whether any part of his elocution might have been more graceful; it was just, it was forcible, it moved every one. His easy, natural, and unaffected manner, which perhaps was scarcely ever seen before by any of his auditors, in a public speaker, excited bursts of universal applause; not from prostituted hands, in support of party opinions; but from hearts, that felt themselves agitated, by a participation of kindred feelings, resulting from his manner, independent of his matter.

BUT that the natural manner of delivery, should have such force, and pass for the most excellent kind amongst us, who have never made any attempt to

* Vice Chancellor.

study elocution as an art ; is no matter of surprise, when we consider, that even amongst the Romans, after the art had been introduced, and numbers applied themselves closely to the study and practice of it, there was still great attention given, and high honour paid to such speakers, as relied entirely on nature, and had their delivery wholly governed by their emotions. Cicero in his book *de Oratore*, mentions an instance of this kind in Q. Varius, whom he represents, as utterly rude, and ungraceful in his manner, to the last degree ; yet as one who had obtained a great weight at Rome, by his power of speaking, such as it was.

THIS point being allowed, it is evidently in the power of every one, to deliver himself with such force, and acquire such a reputation for speaking, as he is entitled to by his natural talents. There are few public speakers who have not two kinds of delivery ; one for public, the other for private use. The one, artificial and constrained ; the other, natural and easy. There is therefore nothing more required, than to change one manner for another ; to unlearn the former, and substitute the latter in its room ; of which, each individual is already master. Had he indeed a new manner to acquire, as well as to get rid of the old, the difficulty would be great ; but when he has only to unlearn a bad habit, and has another ready to substitute in its room, it requires nothing but attention, and regular information of his errors, when he falls into them.

BESIDE the sources of artificial delivery before mentioned, there is another, with which most public speakers are unknowingly infected. I mean certain peculiarities which prevail, in each of the three different species of delivery, in the pulpit, the senate-house, and the bar, both in phraseology and manner ; and these, cannot be too studiously avoided. They have each their particular idioms, and abound with expletives and repletives, accompanied with

motions, equally unimportant, and insignificant. These probably, owed their origin, to imitation of the faults (for faults are easily imitated) of some of the admired speakers, in the several branches. They have been adopted into such general use by each society, that it is hard for any member of those bodies, to avoid catching them, unless he be upon his guard against them. But as it is easy to know those singularities, so the being guarded against them, will prevent new members from falling into them; and attention and resolution, will soon get the better of them, in those, who are always infected. It may be said, that custom has so far sanctified these singularities, that the avoiding them is not an object of any moment; and that it is at least a matter of indifference, whether they are used or not. It is true, indeed, that general use has rendered them so familiar, that their deformity is not perceived; and the practice of them is attended with no blame. But on the other hand, he who avoids them is sure to be commended for it, and makes himself distinguished on that very account. He that is contented, if he escapes without censure, may freely indulge himself in the use of them; but he that would obtain praise, will not surely lose so cheap an opportunity of purchasing it, as that of avoiding general and apparent faults, which will cost him no more pains than a resolution to do so.

BUT a case may be put, that supposing a man has, by indulging early bad habits, or from any other cause, acquired a manner of delivery in private life, and in his usual discourse, very disagreeable and disgusting; supposing he should have a habit of distorting his features, of using awkward and extravagant gestures, and uttering strange and discordant tones; is he not, in such a case, to endeavour to get the better of these, whenever he speaks in public, and consequently to avoid that manner, which from habit, may be called his natural one? My answer

is, that if he thinks of reforming this only in public, he begins at the wrong end, and will never be able to effect what he desires. His business is, to set about a reformation of all such faults, first, in private life; if by his own attention to it, and the constant information of his friends, he should get the better of them there, of course he will be without them also in public. But if he should continue regardless of his private manner, and be only studious of correcting what is amiss in public, he will find habit too powerful for him; and the very attention which he pays to that point, will prevent his entering with earnestness into his subject, and give a constrained air to all that he delivers. So that though a man cannot give too much attention in private, to the correction of faulty habits, yet he should utterly forget that he has any such when he speaks in public; for by such recollection and attention, he will lose force, without acquiring grace; which is incompatible with any apparent solicitude about it. Nor need a person, even though he should not be able wholly to subdue habits of that sort, be in any pain about it; as the frequency of faults, and singularities in that way, pleads their excuse. *Defendit numerus. Veniam petimusque damusque vicissim.* He is kept in countenance by numbers, who partaking of similar faults, mutually give and receive indulgence from each other. Singularity of manner in any speaker only strikes at first. After a few times, it is no longer taken notice of by the hearers; and if a stranger observes upon it to such as are his usual auditors, the common answer is, 'Oh, that's *his way*;' and this puts an end to all farther remarks. Faults which from constant habit appear natural to a man, have an ease with them which takes away their disagreeableness, when one is a little used to them; but faults from affectation, or imitating the manner of others, are for ever disgusting, because they are apparently artificial. To contract bad habits of one's

own, is rather the fault of the times, than the man. He is unconscious of them; he continues in them, through want of instruction, and information: Few, or none are without them; they meet readily therefore with indulgence. But to imitate and adopt the faulty manner of others, is a voluntary act, it is done with the eyes open; and as it betrays an error in judgment, will not admit of the same excuse, nor be allowed the same indulgence, by people of any discernment.

UPON the whole, there are two kinds of language, necessary to all who would wish to answer the end of public speaking. The one is, the language of ideas; by which the thoughts which pass in a man's mind, are manifested to others; and this language is composed chiefly of words properly ranged, and divided into sentences. The other, is the language of emotions; by which the effects that those thoughts have upon the mind of the speaker, in exciting the passions, affections, and all manner of feelings, are not only made known, but communicated to others; and this language is composed of tones, looks, and gesture. The office of a public speaker is, to instruct, to please, and to move. If he does not instruct, his discourse is impertinent; and if he does not please, he will not have it in his power to instruct, for he will not gain attention; and if he does not move, he will not please, for where there is no emotion, there can be no pleasure. To move, therefore, should be the first great object of every public speaker; and for this purpose, he must use the language of emotions, not that of ideas alone, which of itself has no power of moving. It is evident, in the use of the language of emotions, that he who is properly moved, and at the same time delivers himself, in such tones, as delight the ear with their harmony; accompanied by such looks and gestures, as please the eye with their grace; whilst the understanding also perceives their propriety; is in the first class,

and must be accounted a master. In this case, the united endeavours of art and nature, produce that degree of perfection, which is no other way to be obtained, in any thing that is the workmanship of man. Next to him, is the speaker, who gives way to his emotions without thinking of regulating their signs; and trusts to the force of nature, unsolicitous about the graces of art. And the worst is he, who uses tones and gestures, which he has borrowed from others, and which, not being the result of his feelings, are likely to be misapplied, and to be void of propriety, force, and grace. But he who is utterly without all language of emotions, who confines himself to the mere utterance of words, without any concomitant signs, is not to be classed at all amongst public speakers. The very worst abuse of such signs, is preferable to a total want of them; as it has at least a stronger resemblance to nature. There is no emotion of the mind, which nature does not make an effort to manifest, by some of those signs; and therefore a total suppression of those signs, is of all other states, apparently the most unnatural. And this, it is to be feared is too much the state of the pulpit elocution in general, in the Church of England. On which account, there never was, perhaps, a religious sect upon earth, whose hearts were so little engaged in the act of public worship as the members of that Church. To be pleased, we must feel; and we are pleased with feeling. The Presbyterians are moved; the Methodists are moved; they go to their meetings, and tabernacles, with delight. The very Quakers are moved. Fantastical, and extravagant as the language of their emotions is, yet still they are moved by it, and they love their form of worship for that reason. Whilst much the greater part of the members of the English Church, are either banished from it through disgust, or reluctantly attend the service as a disagreeable duty.

THE END.

